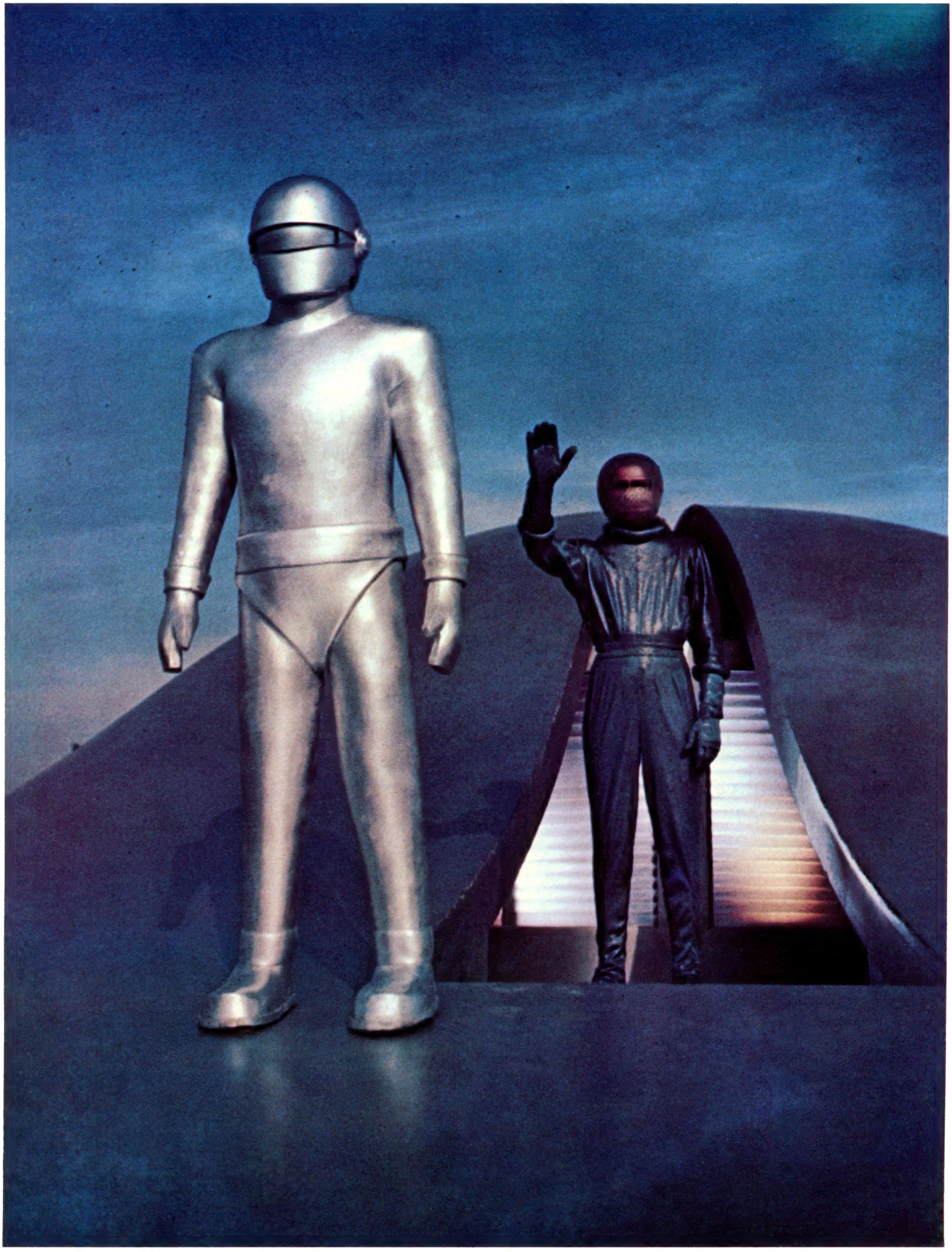
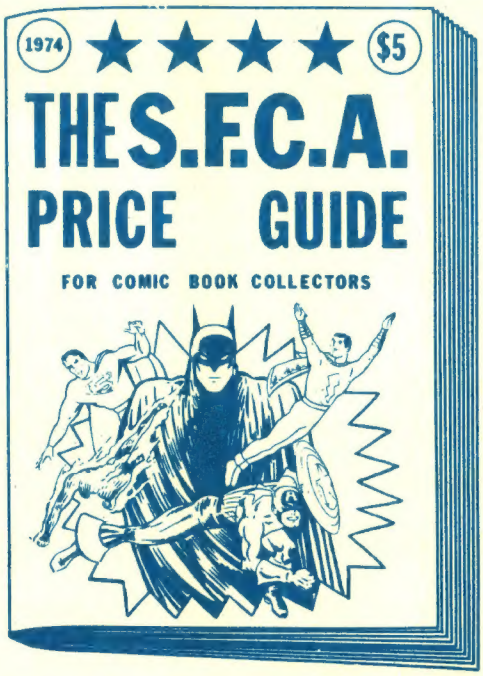


THE AUTHORITATIVE PRICE GUIDE 1974 EDITION

We are proud to announce the 1974 edition of THE SFCA GUIDE. In this handy sized (6 x 8¾) book you'll find comics from 1933 to the present listed with their current market value (in 3 categories—good, very good, and mint). The SFCA GUIDE has many new and improved features, which are listed below, but the most important aspect of any price guide, is the section listing market values. But, even more important is how those values were arrived at. When determining the value of each comic, we made note of what other price guides listed, this was checked against many, many ads (**both** fans and dealers), we then took into account what comics are selling for at various conventions (we attend several each year, not just New York), and then this was tempered with our own knowledge and experience. The SFCA, in the past 13 years, has published more comic-oriented fan magazines, including the RBCC (fandom's oldest, regularly published article/ad-zine), than **anyone**. Therefore, we have been, and are, right on top of trends, price fluctuations, supply, demand, etc. While our pricing method is more painstaking and time consuming than just taking a few dealer lists and averaging out their prices (which doesn't give a true picture anyway), we felt (based on our 13 years of experience) this method was more realistic and accurate.

NOW AVAILABLE



FULL PAGE COVER REPRODUCTIONS
In this edition we've included over 40 full page comic cover reproductions, mostly of golden age comics, all beautifully half toned. You'll find no "postage stamp" sized cover repros in the SFCA GUIDE.

MAIL FRAUDS
An article, written especially for us by Stan Blair, of WE fame, on how to keep from being cheated, and if you are cheated, what to do about it. Stan has probably done more than any other single person to protect collectors from cheats and thieves. If you are a collector, this is must reading and remember, it's exclusive in the SFCA GUIDE.

COMIC INVENTORY
This is yet another new feature. With it, you can keep a complete, up to the minute, record of your entire collection (along with the condition of each book) right in the back of your guide. To repeat, you have the SFCA GUIDE and a complete inventory of your collection instantly at your fingertips, all in one handy pcoket sized book. What could be more convenient?

IBM TYPED
In an effort to make the SFCA GUIDE easier to read, we had it typed completely with a brand new IBM electric typewriter. You'll also find that the guide section has been "uncluttered" and is much easier and quicker to use.

IMPROVED BINDING
We had originally planned to use squared-binding, but many fans informed us that books with square binding tend to fall apart with constant use. Therefore, we decided on wrap-around binding and we discovered an additional advantage. Not only will the pages not fall out, but you'll find the pages are much easier to turn and to hold open, without fear of breaking the spine.

ARTISTS CHECKLISTS
In the SFCA GUIDE you'll find 4 individual checklists of the comic books with artwork by Frank Frazetta, Basil Wolverton, Wally Wood, and Al Williamson. You do not have to search page after page of the guide section to find out which comic has art by which artist. These checklists are in a separate section for quick and easy reference. This also helped us to "unclutter" the guide section.

DEALERS
We offer generous discounts on quantity orders. And you can order as few as 10 copies and still qualify for reduced prices. Write us for complete details.

And the best part—the price is only $5.00 per copy!!! Plus, all copies will be mailed in heavy cardboard "stay-flat" mailers. If you want your copy sent by first class mail, add $1.25 extra per copy.

SEND YOUR ORDERS TO: THE SFCA, DEPT. pg, 9875 SW 212 ST., MIAMI, FLA. 33157.

All those ordering will receive a free copy of our new catalog listing hundreds of comic fanzines, posters, art portfolios, etc. for sale.

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IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $5.50 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - MIAMI, FLA. 33157

CIRCULATION: 2000 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 4 issues $4.00, 8 for $7.00, 12 for $10.00, 18 for $14.00
FIRST CLASS: 4 issues $5.00, 8 for $9.00, 12 for $15.00, 18 for $20.50
AIR MAIL: 4 issues $6.50, 8 for $12.00, 12 for $19.00, 18 for $24.50
SINGLE COPY: Third Class-$1.25, First Class-$1.50, Air Mail-$1.75

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93, 94, 95, 98, 99, 100, 101, 102, 103, 104, 105, 106 107, 108

THE ROCKET'S BLAST - COMICOLLECTOR is published by THE S.F.C.A., 9875 S.W. 212 Street, Miami, Florida 33157. EDITOR & PUBLISHER: GORDON B. LOVE, ASST. EDITOR: JAMES VAN HISE

Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - APRIL 5
MAY 11

EC IS BACK!

EXACTLY AS IT WAS

Full Color!!

That's right, complete full color reprint EC comics, exactly like the original comics, minus the ads. These are being produced from the original art with perfect color. The same EC high quality!

We will be stocking all titles as they become available. By ordering your copies from the SFCA, you are not only assured of prompt service but you will also receive your book in the best possible condition. We ship all copies flat, with cardboard protection.

The titles we now have available are listed below. Be sure and check this section in each issue of the RBCC because we are constantly adding new titles. The price is $1.25 each. If you desire first class mailing, add 40¢ extra for each copy.
Send your order to: THE SFCA
9875 SW 212 ST.
MIAMI, FLA. 33157

NOW AVAILABLE:

CRYPT OF TERROR #1
WEIRD SCIENCE #15
SHOCK SUSPENSTORIES #12
HAUNT OF FEAR #12
WEIRD FANTASY #13
CRIME SUSPENSTORIES #25

Dear G.B.,
The RBCC performs an important function in communication in text, art and literature; so I'd like to contribute a letter in that connection.
For any appreciation and evaluation of fanzine art an understanding of art both old and modern is necessary. The best fanzine art is characterized by spontaneity and naturalness.
The reviewer of THE WORLD OF FANZINES in RBCC says that I know "little about modern art" and merely "use the name" of Kurt Schwitters. As a matter of fact, although I am not an art collector, I have three original works by Schwitters, have original graphic art beginning with Durer, Rembrandt, Goya and going on to Callot, Meryon, Daumier, Bresdin, and to Feininger, Joseph Albers, Van Doesburg, Lissitzsky, etc. And I have paintings by Marc Chagall, Maholy-Nagy, et al. I also know personally some of the pioneers of modern art, e.g. Mondrian, George Grosz, Burliuk, Joseph Stella, et al. That adds up to a little more than just using "the name".
I enjoyed the caricature of me in the RBCC.

Fredric Wertham, M.D.

Dear G.B.,
Enclosed you will find a check for $75.00, send me 25 copies of THE SFCA PRICE GUIDE. Thanks for the sample copy you sent. The sample is what sold the order. I sell at flea markets and I see a lot of the bigger dealers. One of these really talks down your GUIDE. Had I not seen it, I never would have ordered it.

Arthur Newman
7220 Maxwell
Warren, Mich. 48091

EDITOR: THE SFCA PRICE GUIDE IS SOMEWHAT OF A PARADOX. MOST DEALERS ARE REFUSING TO CARRY IT, BUT ORDERS FOR IT FROM INDIVIUAL COLLECTORS ARE COMING IN QUITE STEADILY. ALTHOUGH IT HAS ONLY BEEN OUT ABOUT 14 WEEKS, WE HAVE ALREADY SOLD NEARLY 500 COPIES. SOMETHING IS WRONG SOMEWHERE????

Dear G.B.,
I'm ordering a few things from your fanzine shop, but I'd also like to say how much I enjoy your zine. I've been reading comics for years, but have only been in fandom about one year. The 10 straight issues of the RBCC that I have received have been great. I enjoy all the articles, art, and information. And I've made a few friends thru ads and letters printed in the zine. I was interested to learn from your answer to Larry May's letter in this ish that you are losing money on this, the finest zine in comic fandom. That's a shame. Your price is reasonable, in my opinion, and I'll be darned if I can figure why some fans gripe about your stuff. Anyway, thanks for getting me permanently entrenched in a love for fandom which rivals my love for comics themselves.

Bill Blyberg Jr.
6 Black Horse Dr.
Acton, Mass. 01720

Dear G.B.,
Please send me one copy of THE SFCA PRICE GUIDE. I have not bought any other price guide till now (never trusting them) but now, with one out by the best ad-zine how can one refuse? Your format looks very impressive and a marked improvement over the ones I've seen. I feel that the SFCA, with over 10 years of comic experience, would have a more realistic insight on the value of comics then just one man. In Hawaii we have a small club but other than that we are totally isolated from comicdom. Your guide will be a welcome edition to help me with my collection.

Glen Narusaki
2073 St. Louis Dr.
Honolulu, Hawaii 96816

Dear G.B.,
Congratulations on not only maintaining the quality of RBCC, but improving on what was already a first-rate package by adding features, columns and other material of interest. I still would like to see you make CRITIQUE and other features easier to read by breaking them into columns--that wide, wide margin gives me a headache. But accept that small gripe in the knowledge that I admire and enjoy the RBCC and look forward to many more years of continuing that admiration and enjoyment.

Max Allan Collins
2022 Fair Acres Dr.
Muscatine, Iowa 52761

WE ARE PROUD TO ANNOUNCE THE BIGGEST SINGLE FAN PROJECT EVER BEFORE ATTEMPTED --- "STAR TREK '74" AND "HOUSTONCON '74".

G.B. Love (Chairman of STAR TREK '74) and Earl Blair (Chairman of HOUSTONCON'74) are working together to bring you what may be the biggest single fan gathering ever seen. If you're a nostalgia fan (comic books, Big Little Books, old movies, serials, B-westerns, etc.) then HOUSTONCON '74 is your cup of tea. If you're a Star Trek and science fiction movie fan, then STAR TREK '74 is where it's at! BUT, you do not have to choose between the two, because you can attend both conventions (which are being held in the same hotel on the same dates) and one regular-priced ticket will get you into both cons. You can find more information on HOUSTONCON '74 elsewhere in this issue, but now let me tell you about STAR TREK '74.

Walter Koenig

First: Our guest of honor will be Walter Koenig !!! He will be giving an informal talk and will be discussing various aspects of "The TV Show That Refuses To Die". This will be followed by a question and answer period. Here is your chance to really get to know "Mr. Chekov", for he will be there for 3 full days--Thursday, Friday, and Saturday.

FREE-STAR TREK BLOOPERS

We will have 2 large rooms at our disposal--"The Vulcan Outpost" and "The Transporter Room". The Vulcan Outpost will contain our art display (a large collection of the astronomical paintings by famed artist Morris Scott Dollens), a large Star Trek display, and all our dealers tables. The Transporter Room is where we will be showing all our films and a giant, narrated Star Trek slide Show (over 500 slides will be screened). We will be presenting a film program guarenteed to please any Star Trek fan. Our films include at least 8 Star Trek tv shows (in color, of course) and at least 7 science fiction movie classics, including: "THE TIME MACHINE", "THE DAY THE EARTH STOOD STILL", "FORBIDDEN PLANET", "INVASION OF THE BODY SNATCHERS", "WAR OF THE WORLDS", and others. And, of course, the fantasticly funny Star Trek Blooper film.

But that's still not all. We will be giving away, among other things, a doorprize we feel any Star Trek fan would give his eye-teeth to own: A 16mm sound and color print of the Star Trek Blooper film. COSTUME CONTEST: STAR TREK '74 and HOUSTONCON '74 will have a combined gala costume contest with a first prize of $100.00 in cash!! So get busy and let's make sure that Star Trek is well represented in it.

Tickets for STAR TREK '74 are $7.50 if you order in advance, or $10.00 at the door, for all four days. And remember, this one ticket gets you into both conventions. Dealers tables in "The Vulcan Outpost" are $15.00 in advance or $20.00 at the door. However, we have a very limited number of tables available so if you want to be sure of getting one it is imperative that you order it in advance. Send all ticket and table orders to: STAR TREK '74, c/o Earl Blair, 2511 Pennington St., Houston, Texas 77016.

CONVENTION SITE: STAR TREK '74 (and HOUSTONCON '74) will be held at the beautiful Sheraton-Lincoln Hotel in the heart of Houston. Room rates: Single $21.00, double $26.00, triple $29.00. Again, it is very advisable that you make your room reservation in advance! To make your reservation just write to STAR TREK '74 at the above address and we'll make the reservation for you.

CHAIRMAN G. B. Love

VICE-CHAIRMAN JOHN ELLIS

Ye Olde Fanzine Shop

SEND ALL ORDERS TO: THE SFCA, 9875 S.W. 212 STREET, MIAMI, FLORIDA 33157

INFINITY FOUR = $3.00 - This 84 page volume starts off with a blockbuster of a cover in full color by Richard Corben. There's a great deal of other art including portfolios by Frank Brunner and Gray Morrow as well as many other illustrations by Berni Wrightson, Jeff Jones, Roy Krenkel, Al Williamson, Mike Kaluta and Morris Scott Dollens. There are also strips by Kaluta, Mort Drucker and an EC science fiction strip by Williamson & Frazetta. Also included is a long article on undergrounds by Jaxon and interviews with Mike Kaluta and Steve Harper. Full color back cover by Larry Todd.

SPIRIT SECTIONS = $4.00 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #1

SET #2

THE BEST OF VIRGIL FINLAY = $2.00 - This thirty-six page book reprints on heavy paper some of the very finest illustrations this giant of fantasy illustration ever did. Each page is a classic example of the fine line and stipple work which made him famous. Page after page of warriors, demons and science fiction drawn in excruciatingly fine detail. Finlay demonstrated what sense of wonder is really all about.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

CONAN = 50¢ - Cover print by Don Newton, 8 1/2 X 11.

THE COLLECTOR #14 = 75¢ - Articles by Dwight Decker and Duffy Vohland, art by Hanley and Fantucchio.

THE COLLECTOR #19 = $1.00 - Fantastic cover by Fantucchio and beautiful centerspread by Don Newton, not to mention some nice work by Jim Jones and Robert Kline.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

THE 1974 SFCA COMIC BOOK PRICE GUIDE = $5.00 - Lists the comics from 1933 to present with their current market value; articles on comics in demand, mail frauds and how to protect yourself, artists checklists, comic inventory and fifty full page cover reproductions. Has wraparound binding to insure the strength and durability of the book. 280 pages long.

NEW

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

DR. STRANGE = 75¢ - Full Color cover print by John Adkins Richardson, 8 1/2 X 11.

STAR TREK: ENTERPRISE VS. KLINGON BATTLE CRUISER = 75¢ - Full color cover print of a beautiful painting by Morris Scott Dollens, 8 1/2 X 11.

THE EYE #1, 2 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

EC PORTFOLIO TWO = $25.00 - Full color front and back covers by Frazetta; six EC strips printed in black and white directly from the original art, as well as three classic covers. Large 12 X 16 inch size on heavy stock. Truly beautiful!

EC HORROR LIBRARY = $20.00 - Hardcover book, 10 X 14, which reprints from the original art and in FULL COLOR no less than 23 classic EC tales. Science fiction, horror and shock suspenstories by all the greats: Frazetta, Ingels, Williamson, Wood, Davis, Crandall, Krigstein as well as a previously unpublished EC science fiction strip by Angelo Torres which had been rejected by the newly formed comics code in 1955.

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

FANTASTIC FANZINE SPECIAL #2 = $2.00 - A very long and indepth interview with John Adkins Richardson, articles and photos covering the many different activities at the 1971 New York Con, interview with Phil Seuling, article on our old friend the Post Office by Jan Strnad as well as art by Wrightson, Kline, Cockrum, Steranko, Smith.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

Ye Olde Fanzine Shop

SEND ALL ORDERS TO: THE SFCA, 9875 S.W. 212 STREET, MIAMI, FLORIDA 33157

FANDOM ANNUAL #3 = $4.00 - A 200 page blockbuster! Strips by Frazetta, Williamson, Joe Kubert (TOR), Reed Crandall (The Ray), Basil Wolverton; a thirty page spread on EC including Wally Wood SF covers and an indepth article by Rich Hauser. There are also articles on STAR TREK, The Lone Ranger, Flash Gordon, Underground Comix and more. Interviews with Hal Foster and Gary Trudeau (DOONESBURY). There's also spreads on serials, stills from JASON AND THE ARGONAUTS, comic covers from the cream of the Golden Age, twelve installments of THE WILLIAMSON COLLECTOR and quite a few strips by Williamson, Frazetta and others.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

FUNNYWORLD #14 = $1.50 - Long article on the filming of FRITZ THE CAT including a color still on the cover. Also included is a fantastic 8 page full color strip by Richard Corben, plus many articles.

FLASH GORDON, INTO THE WATER WORLD OF MONGO = $13.00 - 144 pages of Alex Raymond's Flash Gordon, a complete story from 1936 through 1938, top notch reproduction in a beautiful hardcover book, 9 X 12. Over 2 1/2 years of classic Raymond!

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

FLASHBACK 2 = $2.00 - A reprint of the complete HUMAN TORCH #5 from 1941--the famous Torch/Namor battle issue that sells for over $50.00!

FRANK FRAZETTA SPECIAL (CAPTAIN GEORGE PRESENTS #38 & 39, double issue) = $1.25 - Sixty-four pages featuring various strips by Frazetta including several White Indian strips and some of his funny animal and humor work.

THE SENSUOUS FRAZETTA = $2.00 - A portfolio of Frank Frazetta's sexiest renderings of women. Some are full page and many are double page poster size. These are finished drawings. No sketches. Quality printing on quality paper.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

THE NEAL ADAMS INDEX = $2.00 - This is an index to all of Neal Adams work, covering comics, advertising and fanzines. There is also a great deal of his art printed here which was previously unpublished, including some fine drawings done for "Warp" as well as an exceptional X-MEN cover that Marvel rejected. This also has both an Adams wraparound cover and centerspread as well as two pages of Adams own views on comics, selected characters and the comics industry. Extremely impressive.

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11 1/2 X 17 1/2 posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Balduur" and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a cardboard envelope. Add $1.00 for first class.

MONSTER TIMES #1 = $2.00, #2 = $2.00 (STAR TREK), #3,4,5,6 = $1.00 each, #10 (EC issue) = $1.50, #11,12,13,14, 15 = $1.00 each. This is a tabloid newspaper containing articles and art in all areas of monster and comic lore with good movie coverage as well.

MOVIE AND SERIAL POSTERS = $1.25 each - 16 X 20, THE LONE RANGER and also THE CRIMSON GHOST.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

REALITY #2 = $2.00 - Gorgeous full color front cover by Larry Todd of two alien gladiator monsters; color back cover by Kaluta; two unpublished WEB OF HORROR strips, one by Kaluta (7 pages) and the other an SF strip by Bruce Jones (7 pages); 4 more pages by Kaluta, 2 page strip by Todd; pages by Wrightson and Reed Crandall, article by Jan Strnad on Fandom writing, and a beautiful centerspread by Frank Brunner of a man fighting a giant octopus!

STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy and Uhura. Scenes include portrait shots and a great scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $4.00 and Vol. #2 = $6.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes.

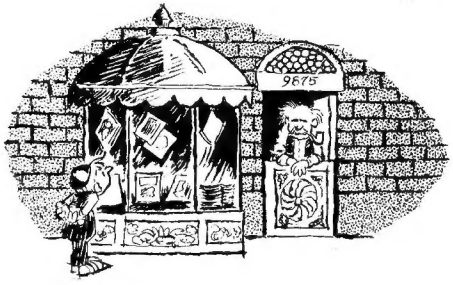
STAR STUDDED COMICS #6 = $1.00 - D. Bruce Berry art, early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

VOICE OF COMICDOM #17 = $1.00 - Features the very best black and white strip that Richard Corben has done! The story concerns Rowlf, a half man-half dog product of a spell gone awry, and his violent adventures. A 21 page strip! Color covers by Corben as well. Full 8 1/2 X 11 size, not the smaller underground reprint of this.

MASQUERADER #6 = $1.25 - Very early fanzine, article on Kirby by Len Wein (including a photo of Len when he was 14 years old).

Ye Olde Fanzine Shop



On the ADULT COMICS, if you desire first class mailing add 40¢ per copy.

SEND ALL ORDERS TO: THE SFCA, 9875 S.W. 212 STREET, MIAMI, FLORIDA 33157

THE SPIRIT #1 =$1.00- Limited supply! This features four Spirit adventures from 1946 reproduced from the original art, but the real toppers are the color wrap-around covers by Will Eisner, totally new (and great) and four new one page Spirit strips by Eisner which is some of his finest work.
ADULT COMIC

THE SPIRIT #2 =$1.00- This fine issue features four Spirit adventures guest starring P'Gell from 1946 & 47 as well as a brand new four page Spirit story from a script Eisner wrote in 1950 but never used until now. The color wraparound cover by Eisner is also brand new and really beautiful!
ADULT COMIC

ANOMALY #4 = 75¢ - Jan Strnad's ANOMALY is back! It features two beautiful color covers by Rich Corben, a three page strip by Corben as well as a fantastic thirteen page air brush strip by him. But that's not all, there's also a brand new sixteen page strip by Bob Kline as well as inside front and back covers drawn by him.
ADULT COMIC

FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Herb Arnold, tremendous front cover by Corben, back cover by Corben/Bode' and more. Brilliant use of color!
ADULT COMIC

FANTAGOR #4 = $1.00 - Again, it's completely in full color. There's a ten page science fiction strip by Corben as well as a seven page sword & sorcery strip by him. Rich also does the front cover and inside back covers. These strips have some really incredible and imaginative uses of color! Also SF & fantasy strips by Tim Boxell, Myron Holman and Stan Dresser.
ADULT COMIC

FEVER DREAMS #1 = 75¢ - Color front cover by Rich Corben and color back cover by John Adkins Richardson. A 16 page sword & sorcery strip by Richardson and a 16 page SF strip by Corben.
ADULT COMIC

WEIRD FANTASIES #1 = 75¢ - Full color throughout. EC science fiction and horror type stories by Richard Corben, Al Davis, Landon Chesney and Nicola Cuti. Inside front cover is an excellent SF scene by Jesse Santos.
ADULT COMIC

GRIM WIT #1 = 75¢ - Richard Corben art from cover to cover! Thirty-six pages of all new material including a color cover, a 25 page strip called "The Beast Of Wolfton" and a 7 page sword & sorcery strip starring Corben's own Razar the unhero. There's some truly powerful work in here verying from Corben's inimitable line style to his incredible airbrush drawings.
ADULT COMIC

EC LIVES! = $5.00 - Ninety-two pages on heavy stock purely devoted to EC: reprints seven classic stories and has interviews of fascinating personal depth with many of the old EC artists and writers who discuss EC and all the personalities who made EC what it was. There's an excellent article by Bhob Stewart about "EC ON FILM" as well as a brand new beautiful cover by Wally Wood done especially for this volume!

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

FAVORITE FUNNIES #1-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK = 50¢ - Features the article "Koenig On Star Trek"by Walter Koenig as well as Star Trek related artwork, stills of cast members and a good shot of the salt vampire from "Mantrap".

CYCLOPS = 75¢ - full color cover print by Richard Corben,8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #5 = $2.50 - Special double size issue on the sword & sorcery theme, packed with page after page of barbaric splendor. Stories, articles, features and facts about swordplay and savagery in comics, films and pulps. A plentitude of art by Barry Smith, Wally Wood, Kirby & others.

STERANKO'S COMIXSCENE #6 = $1.50 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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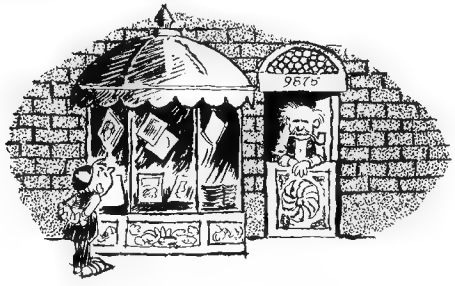

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ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jones, Ken Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8 1/2 X 11, 120 pages in FULL COLOR! All new Hogarth art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and art!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, ZORRO'S FIGHTING LEGION, RED RYDER, SPY SMASHER, CAPTAIN AMERICA, DRUMS OF FU MANCHU.

BADTIME STORIES = $5.00 - A Berni Wrightson super-spectacular! From the artist who brought you Swamp Thing comes this incredible array of art. FULL COLOR front and back covers, 5 brand new strips in the fantasy/horror vein as well as Wrightson's classic "Uncle Bill's Barrel". Fifty-two pages of wonderful Wrightson!

WRIGHTSON COVER PRINT OF "IT" = 75¢ - full color, 8 1/2 X 11. A beautiful Wrightson ink & watercolor that appeared on the cover of RBCC #86.

INSIDE COMICS #1 = $1.00 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George' returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

SENSE OF WONDER #12 = $1.00 - Article on Stanley Pitt by John Ryan with fine art reprints from strips such as his Yarmak and Gully Foyle; excellent Will Eisner article with reprints from "Hawks of the Seas", "Yarko" and the "Spirit" including a repro from a rare 1952 SPIRIT section done by Wally Wood (beautiful SF scene); art by Newton, Krenkel, Buckler and more including an article on Jack Kirby.

SERIAL PICTORIAL - $1.25 per volume or all 8 for $8.50 - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. Vol. 1 - CAPTAIN MARVEL; Vol. 2 - MASKED MARVEL; Vol. 3 - DARKEST AFRICA; Vol. 4 - SPY SMASHER; Vol. 5 - DRUMS OF FU MANCHU; Vol. 6 - ZORRO'S FIGHTING LEGION; Vol. 7 - SECRET AGENT X-9; Vol. 8 - ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

FRAZETTA in FANTASTIC EXPLOITS

Starting with issue No. 15, FANTASTIC EXPLOITS (formerly titled FIGHTING HERO COMICS) will feature Frank Frazetta's famous "White Indian" strips. These will be run in serialized form (1 part in one issue with the 2nd, and concluding, part in the following issue). To insure the best and clearest possible reproduction, the negatives are shot (half tone) directly from the comic, not from a photo copy. Here is the chance of a lifetime for all Frazetta fans to read and collect (via FANTASTIC EXPLOITS) the great White Indian strips at a fraction of what the original comics would cost you. We have around 10 complete stories that we hope to run if F.E. gains fandom's support. It should be noted, however, that each issue will have a very limited printed run, so you should not delay in ordering. The issues that are currently available are listed below. Send all orders to THE SFCA, 9875 S.W. 212 St., Miami, Fla. 33157

FIGHTING HERO COMICS #14 = 75¢. The Lion, by Biljo White. The first 2 episodes of Buck Rogers, plus art by John Fantucchio, Joe Rabon, and Jim Miller.

FANTASTIC EXPLOITS #15 = 85¢. "Mud" (a 6 page unpublished D.C. by pro William Black), the next two episodes of Buck Rogers, plus Part I of "Massacre". (White Indian) by Frazetta. Plus front and back covers by John Richardson and Richard Mosso.

FANTASTIC EXPLOITS #16 = 85¢. An 8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin. The 2nd and concluding part of "Massacre" by Frazetta (4 pages). The next two episodes of Buck Rogers. Plus front and back covers by Howard Keltner and pro William Barry.

FANTASTIC EXPLOITS #17 = $1.00 HOLD ONTO YOUR HATS! A seven page WHITE INDIAN strip by SID CHECK, an 8-page supernatural strip by Al Williamson (reprinted from Adventures into the Unknown #27), and a beautiful 8-page CAPTAIN SCIENCE strip by Wally Wood (reprinted from CAPT. SCIENCE #4) plus artwork by Doug Potter and Jim Chase. BEAUTIFUL REPRODUCTION! AND ONCE AGAIN, ONLY ONE DOLLAR.

FANTASTIC EXPLOITS #18 = FEATURING reprints of TOR by Joe Kubert. The 11-page origin story from TOR #1, and a 9-page story from TOR #3 ("Black Valley" which has a 2-page centerspread), plus 3 full page "Prehistoric Animals" illustrations by Kubert, also from the first issue. And the full page cover of TOR #1. Beautiful half-toned reproduction and wrap around binding. A collectors dream for only $1.00 (add 25¢ if you want it sent 1st class mail). AUTHORIZED EDITION.

FANTASTIC EXPLOITS #19 = All E.C. issue, featuring three complete strips reprinted from E.C. science fiction comics: "There'll Be Some Changes Made" by Wally Wood. "Food For Thought" by Al Williamson and Roy Krenkel. "My World" by Wally Wood. These 3 were hand-picked for their excellent art and story content. There are some great EC fanzines around (we published one ourselves) but now you can see and read some EC classics instead of only reading about them. Again, ONLY $1.00 (Add 25¢ for first class mailing.) All half-toned, with wrap around binding. AUTHORIZED EDITION.

FANTASTIC EXPLOITS #20 = From THUN'DA #1, two complete stories, "The Monsters From The Mists" (7 pgs), "When The Earth Shook" (6 pages) -- two classics by Frank Frazetta. And the cover of THUN'DA reproduced full size. All this plus another beautiful White Indian strip by Frazetta - "Sleep of Death". Once again, quality half tone reproduction and wrap around binding. And, once again, only $1.00 per copy. (If you don't think that's a bargain, remember what THUN'DA #1 sells for). Add 25¢ if you want 1st class mailing. Order from the SFCA.

FANTASTIC EXPLOITS #21 = 28 pages of splendor --- MAXOR OF CIROD by John Adkins Richardson --- quite possibly the ultimate sword and sorcery strip. Must be seen and read to be believed. Color covers. $1.25 per copy ($1.60 if mailed first class)

FANTASTIC EXPLOITS #22 = Six complete strips by Al Williamson. "UPHEAVAL", "INVASION FROM THE ABYSS", "DEATH IN DEEP SPACE", "LAND OF THE LIVING DEAD", "MENACE FROM THE STARS", "SKULL OF THE SORCERER". Color wrap around cover by Morris Scot Dollens. 44 pages. $1.25 per copy. Add 40¢ extra if you desire your copy via first class mail.

FANTASTIC EXPLOITS #23 = "VARIATIONS" featuring MAXOR and ONU-MRA. John Adkins Richardson has done it again in this brilliant sequel to "Maxor of Cirod". Believe me when I say that this issue is unique in many ways! The total length of this issue is 16 pages and besides the strip, it features front, back and inside front cover art by Richardson, all new and previously unpublished. The price? A mere 75¢ or $1.00 if you desire first class mailing.

THUN'DA

BY FRANK FRAZETTA IS IN "FANTASTIC EXPLOITS" NUMBER 20. SEE DETAILS ABOVE.

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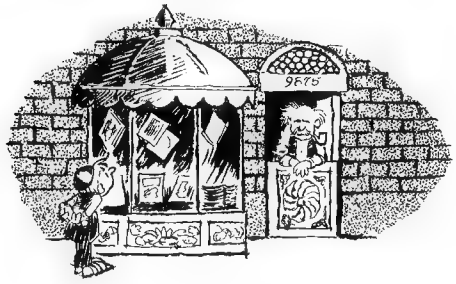

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SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta, Wrightson, etc. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

STREET COMIX #1 PRESENTS RIP KIRBY = 75¢ - This comic reprints an entire Rip Kirby adventure by Alex Raymond from 1946. Color cover by Raymond.

STREET COMIX #2 PRESENTS FLASH GORDON = 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.

THUNDA #1 = $12.50 - This is a deluxe 9 X 12 reprint of the entire issue of THUNDA #1 by Frank Frazetta, printed on heavy stock from the original art in black and white with a color cover. The original comic now sells for $100. This is a volume you'll be able to keep and treasure for a long time to come.

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

SWORD AND FANTASY = $3.00 - Gathered in this giant 56 page edition is a collection of some of the best sword and fantasy art that has ever been published. Reprinted here (mostly from out of print material) are examples by the greatest comic artists of all time. Printed throughout on heavy high quality 100 pound paper, this collector's edition is quality personified. Features a full color front cover by Richard Corben, full color back cover by Berni Wrightson and a giant full color centerspread by Robert Kline, plus many other illustrations by them as well as Frazetta, Finlay, Juanillo, Hannes Bok, Don Newton, Crandall, Hickman, Richardson, Wood and Williamson.

"DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

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FILMS FANTASTIQUE

- NUMBER THREE -

by **JAMES VAN HISE**

The science fiction film cycle of the fifties began with the release of RKO's "The Thing" in 1951 [which was covered in the last installment of this series]. Later that same year the second film of that cycle was released by 20th Century-Fox and that film, "The Day The Earth Stood Still", still remains not only an SF cinema classic, but one of the few really intelligent science fiction films as this was not one of the many monster on the loose flicks that was disguised as SF with flashy trappings. This film presented visitors from space not as an excuse to indulge in a horror fest, but to deliver a message and tell us something about ourselves as well.

The script was a very loose and expanded adaptation of the now seldom anthologized short story by Harry Bates titled "Farewell to the Master". In the original story the spaceship appears not from the sky and space to land, but rather from out of space-time as it suddenly and dramatically materializes in Washington, D.C. In the story the massive robot Gort is the master, while the humanoid Klaatu is the servant, but then that's the original story's twist ending. There Gort is named Gnut (which one can't help but pronounce as "nut" when reading it, thus creating a snicker at the symbolism and adding unintentional absurdity to a good story). Also, the robot in the story is very humanoid in appearance, but still obviously a robot, very unlike the lumbering, glistening Gort of the film. Like the film, Klaatu is shot almost as soon as he appears from out of the ship, but in the story that shot kills him. While the robot appears with Klaatu when the ship opens, Gort's appearance in the film is done as a surprise meant to startle as he lumbers forth and starts disintegrating the puny weaponry trained on him. In the story, as in the film, the robot returns Klaatu to life only here he does it by creating an exact duplicate from the patterns in Klaatu's recorded voice prints. I know, I had to run that one by myself a couple times as well and it still came across as a bit much. So although there are a lot of changes from the original to the cinematic version, the film's story is much more effective for although the original is good, it is by no means a classic.

The screenplay adaptation itself was written by Edmund H. North, but it was by no means the screenplay alone that made the film effective.

One of the most memorable aspects of the film, and the one which contributed more than anything else to the mood throughout was the music. Bernard Herrman produced a score that is still remarkably unique over twenty years later. The music communicates the eerie, alien atmosphere so necessary to making the openning sequence of the ship landing/confrontation so highly charged with tension and mystery. All of the music is very fast paced to carry the story along quickly and add incresed excitement during the key moments of suspense. The strangely unsettling sounds of the score were produced by an electronic instrument called the Theramin. This instrument is capable of producing a huge variety of weird sounds and musical sound effects. The Theramin's sound was meshed with the tones of the piano and high string instruments to give the sound of it having been produced by a totally unearthly instrument. The music for the film was timed perfectly for the scenes it was used in. When Klaatu first emerged from the saucer the tone was mysterious, expectant, while for the appearance of the robot, Gort, the score suddenly changed to one of chilling menace. At Walter Reed Hospital when the discovery of Klaatu's escape was made, the music suddenly became frenzied with the excitement of the moment. The Theramin had been used in the scores of "The Thing" and "Rocketship X-M" but not as extensively or as well as it was in "Day The Earth Stood Still".

Probably the most memorable character in this film is the strange robot guardian, Gort. From his first appearance in the film he evokes awe and mystery over his virtually absolute power. Even Klaatu states that Gort "could destroy the Earth". The actual purpose of the robot is revealed by Klaatu to be that of a robot policeman, part of a large force which is insusceptible to corruption or scientific tampering. Despite the fact that Gort obvious responds to Klaatu's commands in the film, the fact that he (it) has his own ability to make decisions of a type is displayed when he appears as soon as Klaatu is shot to end the disturbance himself. The robot again generates his own actions when Klaatu is killed as the robot immediately destroys the cube that was placed around it and prepares what one assumes would have been an onslaught against all of Earth had not Patricia Neal spoken Klaatu's posthumous command, that now classic phrase, "Klaatu, Berrada, Niktau". Unlike Robby the Robot in "Forbidden Planet", Gort was not an actual robot as he was operated from the inside by stunt man Lock Martin. In order to create the giant robot shell, propmen first constructed a full-length mold of the human figure. This was made in an angular, undetailed fashion, measuring eight feet, eight inches tall. Around this mold, fibreglass cloth was sewn into place. The cloth was then sprayed with the solidifying fibreglass liquid. After it had dried and hardened, the fibreglass which had now conformed to the shape of the mold, was removed in sections such as hands, feet, legs and finally the torso which was cut into two sections, front and back. Now, piece by piece, the separate fibreglass sections were coated with liquid rubber. After the first coat of rubber had dried, another was added and this process was repeated until each part of the suit had the strength and body necessary to appear solid and rigid on film, and yet still enable a stuntman to operate the suit from the inside. A final coat of rubber-based paint was added to the dried coats of sponge rubber. The head was made differently from the rest of the suit as it was constructed of sheet metal instead of fibreglass. The head was painted with the same rubberized silver paint as the rest of the suit so that it would blend. This worked to a large degree but if you note the photo of Gort in this article, you will detect a slight difference in texture between Gort's head and the rest of the body. In the costume itself, the head had no mechanism or electronic eye. The only other thing the costume head had were four airholes, two drilled under the chin and through the discs that were on the side of the head like "ears". There was another head entirely constructed for the closeup shots of Gort's visor rising to reveal his destructive laser ray. This head was filled with various pieces of equipment to create the basis of the special effect. To insure the visor rising at a constant rate, a small electric motor powered by batteries was employed in the head.

THIS SCENE HAS A GOOD SHOT OF KLAATU'S SUIT AND HELMET, AS WELL AS THE DEVICE IN HIS RIGHT HAND WHICH IS SUPPOSED TO BE AN ASTRONOMICAL INSTRUMENT. ALTHOUGH IT IS ONLY OF PASSING INTEREST, THE ACTOR ON THE LEFT IS HARRY LAUTER, A MAN WHO HAS BEEN IN THE BUSINESS OVER TWENTY YEARS AND IS A VERY FAMILIAR FACE DUE TO THE COUNTLESS NUMBER OF MINOR SUPPORTING ROLES HE'S HAD IN MOVIES AND TELEVISION.

THIS IS THE FAMOUS SCENE IN WHICH GORT (LOCK MARTIN) BRINGS KLAATU (MICHAEL RENNIE) BACK TO LIFE WHILE PATRICIA NEAL OBSERVES IN THE BACKGROUND.

Directly behind the visor was placed a clear, blue-tinted sheet of lucite. Behind this was placed a system of dark blue light bulbs which were wired to light in a specific pattern at certain intervals. It was these lights which were seen when Gort's visor openned to reveal the naked power pulsing within. The feeling projected by these scenes of viewing this power was akin to looking upon the face of the Gorgon and being able to tell of it. The actual laser beams themselves and the pulsations accompanying them were animation which was superimposed on the film.
Although it cannot be entirely confirmed, it is believed that there may have been two different Gort suits used. One would have been used when people were near for the effective height difference, and the other when people were not near as the smaller one would have been much easier for the stuntman, Lock Martin, to move around with. One can pick the different suits out in just the two photos of Gort we've got with this article. By comparing the full length shot of him with the scene of him reviving Klaatu, we can see that there are subtle differences in the shape of the heads, one being a bit more squat than the other. An even stronger indication of a complete second suit can be discerned by comparing the distance between Gort's "belt" and his wrist projections. In one shot the top of the wrist matches the bottom of the belt, while in the other shot (although not much in the second shot can be seen below the waist) you can see the entire "belt" and slightly below and the wrist projection of Gort's stationary left arm is not visible at all, indicating longer arms on this suit. So all of the work that went into Gort, as well as the carefully chosen music which accompanies his activities in the film, make for a remarkably effective creation.

But Gort was not the only construction which required a lot of work. The spaceship was quite a project within itself as all scenes involving it on the ground were done with a full size mock-up constructed on the back lot of Twentieth Century Fox studios in Hollywood. The ship was specifically constructed to resemble the flying saucers which were the subject of great interest and many sightings at that time and which partially prompted the fifties SF film cycle. The spaceship was designed by set designers Lyle Wheeler and Addison Hehr. The mockup was constructed by building a wooden framework and stringing wire screening over it. Plaster of Paris was spread over this screening to make the basic appearance of the spaceship. The ramp of the ship was something else altogether though as it was not just to be made for appearance sake alone, it had to work. The ramp not only had to move in and out of the ship but it had to take the combined weight of Michael Rennie, Lock Martin (Gort) and Patricia Neal. The ramp was thus constructed of a metal framework covered with sheet metal. The entire spaceship exterior was painted silver to have the appearance of having been made of the same alien alloy. The nice effect of the spaceship melting open as the ramp is extended was accomplished by working several tricks at once. First there were two stagehands

inside the mockup behind the dome of the ship. Another man was under the ship behind the retracted ramp. On cue all three began working simultaneously , the men in the dome openning the top by moving in opposite, outward directions while at the same time the ramp was pushed forward by the man under the ship. The ramp was built in two sections so that it would appear to grow longer and higher at the same time. The melting open effect of the ship in which an apparently solid, unbroken surface suddenly disgourged the ramp was accomplished by sealing the slits of the closed ramp with a soft plastic compound which was then coated with silver paint to make the seam invisible on film. Thus the seam wasn't detectable until the pressure of the openning ramp caused the paint to fall away and give the impression of an instantaneous melting open of the ramp. The effect proved to be quite extraordinary. The actual interior of the mockup was hollow except for two panes of plastic placed just inside the door of the dome to suggest the interior when the ramp openned. The actual interior as seen in the film was constructed on one of the giant Fox soundstages. It consisted of a raised platform with a circular layout and plastic floor. Plastic panels such as those situated in the mockup were arranged to form a pattern of limitless corridors when viewed. Although this is the effect they hoped for it is the only one which didn't work as on viewing the film one gets the impression that the control area is the only room in the ship as the size and perspective give this feel. The completed full-scale mockup of the saucer measured 350 feet in circumference and stood 25 feet high at the tip of the dome. The completed cost of the spaceship mockup was approximately $100,000.00.

The scenes portraying the glowing flying saucer's flight through the sky were pure special effects and employed what is known as a "matte" of the ship, which is a painting done on celluloid and superimposed over flim footage of Washington, D.C.

The landing of the spaceship was again done with mattes but was much more involved. First the miniature was superimposed over a photograph of the Capital mall. Then the illusion of realistic depth was accomplished by painting shadows around the superimposed ship where the actual ship would have cast its shadow on the ground. The result was an incredibly realistic over view of an apparently full-sized spaceship landing in a field in the middle of Washington, D.C.

The costume Klaatu wore was not designed by the Travilla Costume Company, as was the wardrobe of the other players, but rather by Perkins Bailey, former Men's Wear editor of LOOK Magazine. At the time the film was released in 1951, a large clothing concern was supposed to have sold a futuristic jacket similar to the one worn by Klaatu in the film, but the only place such as item is listed is in the DAY THE EARTH STOOD STILL pressbook. The helmet Klaatu wore in the beginning of the film (and which I've always had a special fascination for) was probaly not intended to be regarded as a space helmet due to the openings it had. Rather, it seems that it was merely a portable public address system as when Klaatu addressed the people around the ship his voice had a bit of a metallic ring to it as well as sounding like he was speaking to them through a loudspeaker. It seems logical enough.

The only other prop designed specifically for THE DAY THE EARTH STOOD STILL is officially referred to as a "Whatsis". This is the odd little instrument that Klaatu intended as a gift for the president "to study life on other planets". It is this instrument which brought about his being wounded when he snapped it open and scared the hell out of a trigger happy soldier. Like the rest of the specially designed props, the "Whatsis" was made mostly by set designers Wheeler and Hehr of the Fox art department.

It seems that THE DAY THE EARTH STOOD STILL may have been contemplated as a color production as several color transpariencies from the film do exist. It probably wasn't done because the equipment which would have made color production easier was not perfected by Fox until two years later in 1953 when they patented "Cinemascope" and this revolutionary lens system was available. It was only after the introduction of "Cinemascope" that the Fox-owned process of "De Luxe" color came into wide usage.

When viewing this film, one can't help but be impressed by the actors and the performances they gave. Michael Rennie was remarkably convincing as the cool, calm yet implacable Klaatu. From his first appearance he radiates respect and authority without the overbearingness that usually accompanies it. His attitudes are a convincing search for knowledge about the world's people as well as of superiority as he looks with grim amusement on the way they all too often thrash mindlessly about. Patricia Neal is very effective as the woman who reluctantly finds herself pulled into the vortex of events surrounding Klaatu and his mysterious mission to Earth. As events tighten she maintains a contolled tension as she takes on the enormous responsibilities of being Klaatu's confidant, including carrying his posthumous command to the giant robot Gort so as to avert Earth's automatic destruction by him. This is about the only SF film from this time which didn't have the hero fall in love with the leading lady, although one subconsciously feels right up to the end that she will follow him into his interplanetary cruiser and leave this tangled mudball behind. That the film didn't follow this predictable pattern is to its credit. Hugh Marlowe is quite convincing as the grasping, selfish boyfriend of Patricia Neal. He epitomises the type of mind that believes that whatever the law says is just (in this case that Klaatu is a menace) and throughout the film stoically refuses to engender any ideas that could possibly have been born of intelligent thought. He does not overdo his performance though as he plays the role easily and in a low key fashion as it is only with increasing exposure to him in the film that we see the type of narrow, selfish individual he is. In fact these increasing exposures to him very subtly make him more and more insufferable as he constantly thinks only of himself in the guise of thinking of someone else. When he asks Patricia Neal to marry him he tries to lever an answer from her by saying that he's going to ask for a raise and if he could tell the boss that he has a new family to support... It is this baldfaced blindness to his own greed that makes his character work. The audience though only developes ambivilent feelings toward him from all this and is only finally alienated from him completely by his revealing to the military, for his own personal gain, that the man he knows as Major Carpenter is actually Klaatu. It is then that Patricia Neal's doubts about him are crystalized and she walks out on him. That is the last we see of him in the film and we are left wondering if he achieved the cheap success that he was grasping for. Ordinarily I am incredibly irritated by kid actors in SF films as they're invariably out of place and spell almost total ruination to the story. But Billy Gray, as Bobby, Patricia Neal's son, was handled pretty well, very realistically in fact as Robert Wise directed him so that he furthers the plot without reducing the film to absurdity. He is there in a supporting role to help guide the plot, not interfere with it. Billy Gray plays a child in his actions and words but keeps to the side of things, allowing the story to carry him, rather than he carry the story. He is by no means the obnoxious, just too "cute" child actor that Richard Ayer is in films like THE INVISIBLE BOY and THE SEVENTH VOYAGE OF SINBAD which have their effectiveness almost totally ruined by his presence. Unlike those two films with Richard Ayer, there are no

horribly grating memories that come to mind over Billy Gray's performance. One might argue if Billy Gray was really essential to the plot, and the answer would have to be yes as he essentially becomes Klaatu's guide to moving simply through the surrounding society. Klaatu asks questions which Bobby doesn't think that odd, whereas an adult would have found quite peculiar in the lack of common knowledge they display. Although it is Bobby who innocently causes the chain of events which lead to the discovery of Major Carpenter's true identity, he still caused more good than harm as Klaatu would undoubtedly have been discovered much sooner otherwise. Sam Jaffe, as the wise and kindly old Prof. Barnhart, forms the contrast to the other characters who all move so uncertainly through their own world. Jaffe plays the intelligent thinker, reacting to the situations in completely the opposite manner from Hugh Marlowe. Upon discovering Klaatu's identity, his reaction is one of amazement and wonder. He is aware of the military mind and its outlook on Klaatu and so he merely tells the guard that "I know this man" and the guard accepts that, not seeing the irony in that statement. Barnhart is made privy to the secret of Klaatu's mission and thus is placed in even greater perspective of the events as they unfold. When Klaatu selectively neutralizes all electrical power on Earth, Prof. Barnhart revels in the reaction of the populace to this display of uncanny power. When his maid remarks that she's very frightened by it all, Barnhart replies almost absently, "That's good, that's very good." much to the confusion of his maid.

In the May 1952 issue of CAHIERS DU CINEMA, Frenchman Pierre Kast stated concerning "The Day The Earth Stood Still" that "I have seen no other American film so improbably made in America. The film is a long secret cry of agony, the expression of a terrible vertigo. It is almost literally stunning."

What he is refering to exactly is that Robert Wise, the director, and Edmund North, the screenwriter, use the film to, as Kast perfectly describes it, "ridicule the divine right of Western civilization." We are involved in the film and yet Robert Wise has achieved such a balance that we are able to observe it from a detached point of view. We take a front row seat to the foibles of not only our own society, but of all men. The view of it as seen from the United States brings it home to us but on the basic fear/ignorance level man is little different around the world. The film does not do this in a blunt manner which would immediately be seen as unrealistic, but rather in a subtle manner as people act very normally, but in the web of events we suddenly find ourselves questioning those actions, those ideals. We see all the forces of law and order which were created to protect the innocent from harm, directed against a man whose only "crime" is that he is from another world. Klaatu had committed no hostile act and in fact had been shot down almost as soon as he set foot on our soil by a soldier who is never shown to us as he is just one of the faceless minions who is so alienated from having to cope in a contradictory society, that suspicion of people unknown, much less the unknown, has reached a degree of virtual paranoia. If you think that's a bit of an exaggeration then just walk down the street and smile and say hello to people you don't know; their reaction will for the most part be suspicion and fear.

The character played by Hugh Marlowe epitomises the lives of many people for as dislikeable as he becomes, he is not an evil person. What he is doing seems perfectly all right to him as all he's doing is trying to get his share of the American Dream, working hard for success. Since he lives in a suspicious society and believes what the powers that be say, why shouldn't he believe that Klaatu is a menace? Even those that look beyond the man from space story for other reasons base them on the same suspicion of the other guy in that other country (the ones who think different than us; you know,"the enemy"), that has world tensions tied up in knots.

The film becomes almost grimly humorous as we see all these people trying to find Klaatu, a veritable witch hunt for a man who's done nothing, and they're all so incredibly wrong! We find ourselves questioning that type of mind; the intellect of the politicoes, the military mind, as well as just the man on the street who is fearful for reasons he would specify with fearful imaginings. We realize that the law isn't always right, that sometimes good guys don't wear white.

We see a political system whose values are of the moment (which strengthens the film's realism even further) as in their frenzy to find a man who has done nothing, they order him captured dead or alive, and true to form they get him dead.

When the film ends we do not feel triumphant, for who really won? If we ask did good conquer evil then we must also ask ourselves the uncomfortable question of who was on the side of justuce? Who injustice?

The closing lines of the film which are spoken by Klaatu sum it up best when he says, "I came here to give you these facts. It is no concern of ours how you run your own planet. But if you threaten to extend your violence, this Earth of yours will be reduced to a burned out cinder, Your choice is simple. Join us and live in peace, or pursue your present course and face obliteration. We shall be waiting for your answer. The decision rests with you."

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DAREDEVIL BATTLES HITLER #1
This is the first issue of the original Daredevil comic.

AIR FIGHTERS Volume 1 #2
This issue features the first appearence of 5 heroes--Airboy, Skywolf, The Iron Ace, Black Angel, & The Flying Dutchman.

SPECIAL #1
With the 2nd issue of this comic the title was changed to Hangman, so this is really Hangman #1.

ALL STAR COMICS #4
Featuring The Justice Of America.
Available Jan. 20th.

MILITARY COMICS #1
Featuring the origin of Blackhawk.
Available Jan. 20th.

WHIZ #1
Contains the origin and first appearence of Capt. Marvel, Ibis, Spy Smasher, Golden Arrow.

U.S.A. COMICS #1
A Timely Golden Ager that has the origin of Major Liberty. It also features The Whizzer, The Defender, Jack Frost, and The Young Avenger, plus Rockman by Wolverton.

SPECIAL EDITION COMICS #1
This one shot featured Capt. Marvel and was, in fact, published before Capt. Marvel #1. Valued at well over $200.

PEP COMICS #1
Features the origins of The Shield and The Comet. Available Jan. 20th.

YOUNG ALLIES #1
Another rare Timely comic featuring the origin of The Young Allies.
Available Jan. 20th.

ALL STAR #3
Features the origin of The Justice Society of America.

POLICE #1
Featuring the origins of Plastic Man, The Human Bomb, and Firebrand (by Crandall).

LOGO by John Ellis and James Johnston

BY JOHN COOPER

Many fans that collect and trade radio-taped programs from many years back, now are wondering what "radio" was all about back then. Since the return broadcast of the Lone Ranger, Fibber McGee and Molly, The Shadow, and other old-time, all-time great radio shows, fans and collectors alike now want more information of just what was going on during those "golden days of radio". So, for our first column in this new series, let's "take a backward look into the future".

And the year is 1940...starting the new year, LITTLE ORPHAN ANNIE was a regularly heard kid-serial on NBC at eveningtime , but changed suddenly to MBS at 5:45 PM with a new Ovaltine contract. If you didn't want to listen to Annie, you could switch to NBC where the new JACK ARMSTRONG program, sponsored by General Mills, "makers of Wheaties, in the orange and blue box" was newly being scheduled. Actually, the day's listening started for most of us when school was out and we could get home as fast as we could to the humming little radio-set or approximately around 3:45 PM. VIC & SADE was just finishing up on NBC. A most entertaining program. Written by Paul Rhymer, the daily visit to the "little house halfway up the next block" featured Art Van Harvey and Bernardine Flynn. Nothing was ever accomplished much on the show, except an excellent dialogue with light-hearted tongue-in-cheek news about the neighborhood characters, Uncle Fletcher, who hung out at the local Bright Kentucky Hotel, simply watching the trains go by, played by Clarence Hartzell. Rush Gook, their son, played by Billy Idelson and later Sid Koss, who had such colorful friends as Jake Gumpox, the garbage man, Smelly Clark, and probably my favorite ...Blue-Tooth Johnson. Ralph Edwards was the original announcer, later to go on to greater money-making things such as ownership of radio's and now TV's TRUTH OR CONSEQUENCES, THIS IS YOUR LIFE. At the same time, elsewhere on the dial, you could listen to BETWEEN THE BOOKENDS with Ted Malone. Today, Ted is still syndicating his poem-reading radio-shows. For instance, he can be heard every weekday at noon in Winchester, Va.

But there was variety too. And NBC featured CLUB MATINEE at 4:00 PM. There was music and jokes. The whole show was light and fast moving. Starring Ransom Sherman, who also starred in the Johnson's Wax summer show "HAP HAZARD", and Garry Moore, who had just changed his name from his real last name of Morfit, "because listeners were calling him everything from Morphine, and Muffin, to 'that guy' among other better names"... and announcer Durward Kirby with Sam Cowling. Vocalist was Johnny Johnson, among others. Cowling went on to be the long-time comic with Don McNeil's "BREAKFAST CLUB", and was heard December 27th, 1968 on ABC on the final show-broadcast. Moore and Kirby teamed up for many TV-shows, growing out of their fond friendship from late 1930's radio co-starring. Elsewhere on the dial, MA PERKINS, or LIFE CAN BE BEAUTIFUL could be heard at the same time. Truly "soap-operas" being a fitting name for these type serials, since the soap companies would buy the hour or hours from the networks and produce and be responsible for what was heard.

At 4:15 PM, STELLA DALLAS, starring Anne Elstner was too steep for my youthful ears to enjoy. "The continuation...on the air...of the true-to-life story of mother love and sacrifice, in which Stella Dallas saw her own beloved daughter Laurel marry into wealth and society and, realizing the differences in their tastes and worlds, went out of Laurel's life." That was what announcer Jimmy Wallington or later, Frank Gallop, would say in opening the show. And each show was truly dripping with laundered corn. Although producers and writers, Frank and Anne Hummert became very rich from this type of writing, and cried all the way to the bank as the critics' darts bounced off of them.

THE GUIDING LIGHT on CBS and LORENZO JONES for NBC at 4:30 PM offered very little more than biding time until "the real good stuff came on", but we do remember a couple things of importance. The CBS serial featured Ed Prentiss as Ned Holden in a lead featured role (He was to become a great favorite of ours later when Ovaltine and the WUNDER COMPANY tired of Orphan Annie, and starred Prentiss in the CAPTAIN MIDNIGHT series over MBS). Irna Phillips wrote that show, as well as other "soapers" at the time. And "Mary Ruthledge" on the "Guiding Light" program, the other lead, was played by Mercedes McCambridge, a great actress of radio, stage, Tv, movies, now more popular and better known for dubbing the spine-tingling and horrible devil-laden voice-track of the crazed little

girl in the boxoffice movie smash, "The Exorcist". (But, Mercedes was featured again and again in those terrific "I Love A Mystery" programs by Morse.) LORENZO JONES was Karl Swenson, a mechanic who was always inventing worthless gadgets. He was mostly comical, but writer, producer, directors, Frank and Anne Hummert kept it very much a "soap-opera" throughout its long daily run.

"YOUNG WIDDER BROWN", on NBC and "SMILIN' ED McCONNELL" on CBS were the only network shows at 4:45 PM. Many stations had local or transcribed features then, or re-broadcasts of earlier network shows. A tea-room operator lady who was going with a local doctor was the long running plot of the first situation. I didn't much care, except for the fact the program's cast included Alexander Scourby, now heard on many a TV narration, and voice-over for commercials, and Clayton "Bud" Collyer, TV's "BEAT THE CLOCK", m.c., but closer to our hearts as radio's "SUPERMAN". The Fleischer Brothers even used him for the soundtrack for those classic animated Superman color cartoons released by Paramount Pictures in the 1940's, and just now being made available to 16mm sound film collectors for outright purchase. Big Smilin' Ed was to become my favorite, later on in the late 40's when he did the "Buster Brown" and all the gang show on Saturday mornings with "Froggy , the gremlin" and "Midnight, the cat", etc.

From 5:00 PM to 5:30 PM, your choice was "THE JOHNSON FAMILY" on MBS, all the voices being done by Jimmy Scribner, of a Negro family of that time. "IRENE WICKER, the story lady" on NBC, while CBS featured "BILLY & BETTY", a series sponsored by "Sheffield Farm's select Grade-A-Milk".

THEN...5:30 PM. "JACK ARMSTRONG, the Allll-American Boy", and Jack, Billy, Uncle Jim, and Betty were about to take on "Dr. Shapatto in his Black Shark with Jack in his Spindrift, and a race to the secret of the Sunken Reef deep in Manila Bay..." Which is the series that the now available 33 1/3 rpm album features as a premium offer for $1.50 and a couple Wheatie's premium seals. Announcer Franklin MacCormack died recently. He stayed in Chicago and was a radio DJ to the last, with a regular show, at times featuring much nostalgic sounds from his private radio-files collected over those many years in the business full-time.

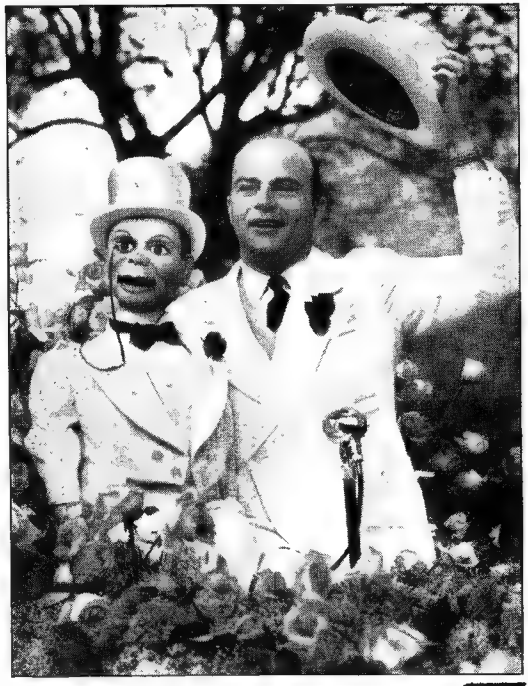
And, with 5:45, "TOM MIX and his Ralston Straight Shooter's, from Coast to Coast, here comes America's favorite cowboy..." as announcer Don Gordon would say. Artells Dickson, Russell Thorson, Jack Holden, and Curley Bradley played Tom. The real Tom Mix, and there was a real Tom, never was heard on the radio series as himself. In fact, after his death, the show went on and continued to be a smashing success for the Ralston Purina Company of Checkerboard Square, Missouri. They offered the most radio-premiums, and those today are worth more than any other of the box-top items saved by listeners over these thirty-four years since.

Shirley Bell, and Janice Gilbert played "LITTLE ORPHAN ANNIE", and into the 1940's Ovaltine offered many secret decoders, drinking mugs, mystic metal rings. Then, the Quacker Company sponsored ANNIE. But, the war started and a new character, CAPTAIN SPARKS was featured. ANNIE soon gave way to CAPTAIN MIDNIGHT. The Wunder Co. took up the sponsorship and also offered many radio-premiums on that new show. Annie went back to the comic pages.

Week nights, THE LONE RANGER, AMOS & ANDY, and LUM & ABNER were heard early. Today, after over thirty years, these programs can be heard again just as they were broadcast, complete with commercials. In fact, a program isn't considered "complete" unless the commercial is there, all of them, each show. Many collectors have a full library that one might use in structuring a complete day's listening with shows as they were heard back--in 1940. Starting early in the day, the morning shows, the afternoon "soap-operas", the early evening "kid-series" and into the evening "adult" newscast and later "comedy, variety, suspense, quiz shows..." And even today...they are still pretty good listening!

Next time we'll look further into the evening shows featuring those great stars, that includes many still shining brightly on television today. It has been a real pleasure for me in this initial episode. Let's hear from you and what you would like to "hear" within this column for future broadcast over these same wavelengths. Send no boxtops...just your name and address, to JOHN COOPER, ROUTE ONE, BOX 371, CLARKSBURG, WEST VIRGINIA 26301. (We're a little late folks, goodnight!)

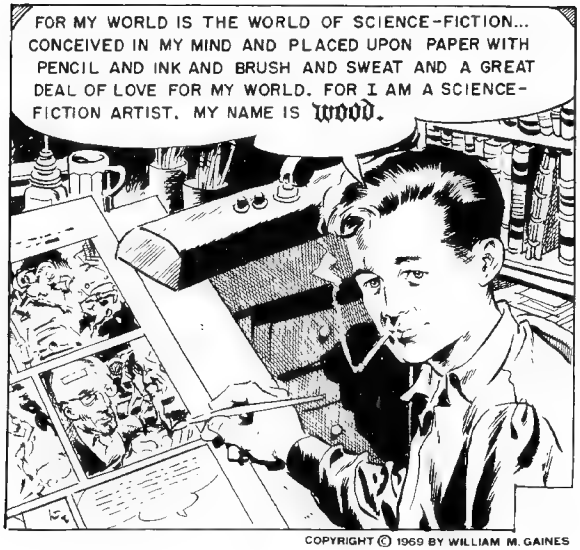
1940



1940

Here are Charlie McCarthy and Edgar Bergen as they rode in Pasadena's famous but somewhat rain-dampened Tournament of Roses. Said Charlie the next Sunday, "Maybe that was mist I wrung out of my suit."

WOOD'S WORLD


FOR MY WORLD IS THE WORLD OF SCIENCE-FICTION... CONCEIVED IN MY MIND AND PLACED UPON PAPER WITH PENCIL AND INK AND BRUSH AND SWEAT AND A GREAT DEAL OF LOVE FOR MY WORLD. FOR I AM A SCIENCE-FICTION ARTIST. MY NAME IS Wood.

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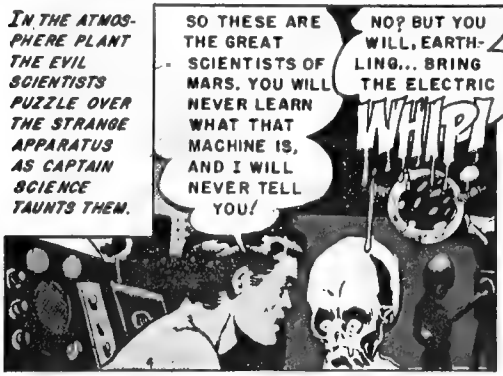
In this section we feature, in serialized form, some of the best Wally Wood non-EC strips. This issue we present part two of "The Martian Slavers" starring Captain Science from CAPTAIN SCIENCE #4, 1951. Artwork by Wally Wood and Joe Orlando.

YOU WON'T TAKE ME, YOU VILLAINS! YOU'LL HAVE TO KILL ME FIRST!
YOU'LL BE TAKEN, ALL RIGHT!
HE IS A WILD BEAST, THIS ONE! WHO CAN HE BE?
HE IS THE EARTHLING THEY SENT FOR TO DEFEAT US. THE FOOLS!...TAKE HIM AND HIS MACHINE INTO THE "ATMO" PLANT.
WHAT IS THIS STRANGE THING? IT MUST BE A WEAPON OF SOME SORT.
I DO NOT KNOW, BUT WE WILL SOON FIND OUT. HAVE WE NOT THE BEST BRAINS ON THE WHOLE PLANET?

IN THE ATMOSPHERE PLANT THE EVIL SCIENTISTS PUZZLE OVER THE STRANGE APPARATUS AS CAPTAIN SCIENCE TAUNTS THEM.


SO THESE ARE THE GREAT SCIENTISTS OF MARS. YOU WILL NEVER LEARN WHAT THAT MACHINE IS, AND I WILL NEVER TELL YOU!
NO? BUT YOU WILL, EARTHLING... BRING THE ELECTRIC WHIP!

PUT TO TORTURE, CAPTAIN SCIENCE FINALLY SURRENDERS THE INFORMATION THE TREACHEROUS MARTIANS DEMAND...

THIS IS A WEAPON THAT CAN DESTROY ANYTHING! PUT YOUR STRONGEST MATERIAL BEFORE IT AND I WILL SHOW YOU.
VERY WELL...GUARD, BRING A BLOCK OF URBINIUM. NOTHING CAN DAMAGE THAT. IT IS THE STRONGEST METAL KNOWN.

A HUGE BLOCK OF URBINIUM IS PLACED BEFORE THE STRANGE MACHINE...
NOW, EARTHLING, PROVE WHAT YOU SAY. IF YOU ARE TRYING TO TRICK US, YOU WILL LEARN THAT THE ELECTRIC WHIP IS MILD COMPARED TO WHAT WE CAN DO TO YOU.
VERY WELL. PRESS THE BUTTON ON THE WEAPON'S SIDE AND SEE WHAT HAPPENS TO YOUR METAL.
PERHAPS IT WAS LUCKY FOR US YOU CAME ALONG. IF THIS DOES WHAT YOU SAY, NONE CAN WITHSTAND US! EVERY PLANET IN THE SOLAR SYSTEM WILL BE OURS!
LOOK! NOTHING HAPPENED! HE LIES!
AS THE MARTIANS TURN ON CAPTAIN SCIENCE, A JAGGED STREAK OF LIGHTNING CRACKS THROUGH THE DOME ABOVE THEM ACCOMPANIED BY A TREMENDOUS CRASH OF THUNDER.
WE WILL TEACH YOU TO PLAY TRICKS WITH.... AIEEE! WHAT HAPPENS?
CR-RACK!
MY MACHINE IS NOT THE WEAPON YOU THOUGHT. YOU HAVE TRAPPED YOURSELVES! THIS DEVICE WILL CAUSE A DELUGE THAT WILL WIPE YOU OFF THE PLANET!
I'LL TAKE THAT! NOW IT'S MY TURN!
FLEE! FLEE! RUN BEFORE THE ATMO-PLANT FALLS AND CRUSHES US

WHILE PANDEMONIUM REIGNS ABOVE, CAPTAIN SCIENCE FIGHTS HIS WAY TO THE ATMOSPHERE MACHINES DOWN UNDER THE SPHERE.
ACCORDING TO THE PLANS, THIS IS THE VALVE THAT WILL RELEASE THE AIR OVER ALL OF MARS.
AND THIS WILL SET UP A PROTECTIVE FORCE FIELD THAT WILL PREVENT THE FLOODS FROM RUINING THE MACHINE. WONDER WHAT I WOULD HAVE DONE IF THEY HADN'T FALLEN FOR MY TRICK AND TAKEN THE MACHINE AND MYSELF INSIDE! WELL, NO USE WORRYING ABOUT THAT NOW.
AS THE LIFE-GIVING AIR SPREADS OVER THE PLANET, THE DELUGE BEGUN BY CAPTAIN SCIENCE'S MACHINE SWEEPS AWAY THE EVIL SLAVERS AND LEAVES MARS A BETTER PLANET..
A FEW DAYS LATER, AMID WILD REJOICING, CAPTAIN SCIENCE, RIP AND LUANA TAKE OFF FOR THE TRIP BACK TO EARTH...
MARS WILL HONOR THEM FOREVER.
AYE! WHAT THEY HAVE DONE WILL STAND AS A MONUMENT TO FREEDOM FOR ETERNITY.
AND ABOARD THE FLYING SAUCER...
HEAD FOR HOME, RIP! WE'VE GOT THINGS TO DO.
YES SIR, CONTROLS ARE SET AND--- MISSION COMPLETED!

THE GOLDEN AGE COLLECTOR NO. 3

THE 3RD ISSUE OF THE GOLDEN AGE COLLECTOR IS NOW AVAILABLE. IN KEEPING WITH OUR POLICY OF REPRINTING THE BEST GOLDEN AGE COMIC STRIPS AT A FRACTION OF WHAT THE ORIGINAL COMIC BOOKS WOULD COST, WE HAVE INCLUDED 5 COMPLETE STRIPS IN THIS 3RD EDITION: "THE GREEN LAMA' BY MAC RABOY (FROM GREEN LAMA #2), "CAPT. DARING" BY REED CRANDALL, "SPACE PATROL" BY BASIL WOLVERTON (FROM AMAZING MYSTERY FUNNIES), "FIREBRAND" BY CRANDALL (FROM POLICE COMICS), AND "THE FIGHTING YANK" (FROM FIGHTING YANK #11). THIS EDITON, WITH SQUARED BINDING AND EXCELLENT BLACK & WHITE HALF TONE REPRODUCTION, IS TOPPED OFF WITH A BEAUTIFUL ORIGINAL COVER BY DON NEWTON IN COLOR (COLOR BY ANDREW WARNER). AND THE PRICE IS $2.50 PER COPY. IF YOU DESIRE FIRST CLASS MAIL, ADD 75¢ EXTRA PER COPY. ALL COPIES MAILED FLAT WITH CARDBOARD PROTECTION. WITH YOUR SJPPORT, WE HOPE TO MAKE MANY MORE GOLDEN AGE STRIPS AVAILABLE AT A PRICE ALL FANS CAN AFFORD.

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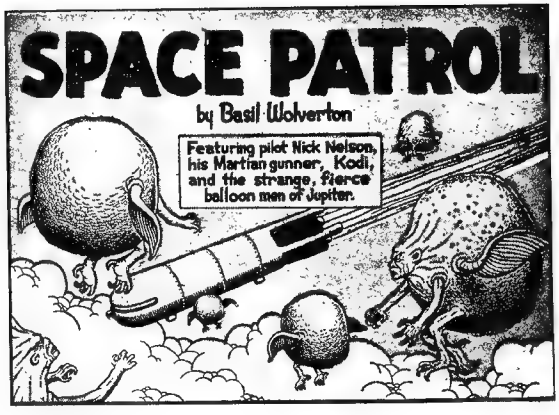
DO I SURPRISE YOU, CAP'N DARING? YOU DIDN'T THINK I WAS YOUR MATCH WITH THE CUTLASS, DID YOU?
WHY SHOULD I BE SURPRISED? ANY RAT WILL FIGHT WHEN CORNERED!

AN EAR-SPLITTING BLAST FROM THE HEAVENS, AND FANTASTICALLY ARMORED SOLDIERS HURTLE DOWN UPON THE HEART OF AMERICA! WHO ARE THEY? WHERE HAVE THEY COME FROM? CAN THIS BE THE LONG-DREADED MARTIAN INVASION? BRUCE CARTER HAS NO TIME TO SPECULATE AS HE FLASHES INTO THE GARB OF THE FAMOUS FIGHTING YANK, TO OPPOSE THE ATROCITIES WITH SLUGGING FISTS AND THE INSUPERABLE COURAGE OF AN AMERICAN PATRIOT!


SPACE PATROL
by Basil Wolverton
Featuring pilot Nick Nelson, his Martian gunner, Kodi, and the strange, fierce balloon men of Jupiter.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9875 S.W. 212 Street, Miami, Florida 33157

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

G.B. LOVE / EDITOR

FUNNYWORLD #15 - $1.25 - 48 pages - Published by Mike Barrier, Box 5229 Brady Station, Little Rock, Arkansas 72205

For the past several years, FUNNYWORLD has remained one of the most efficiently produced fanzines around. In fact, it might even qualify for a label of "prozine" as it does appear on several newsstands, at least that's what I hear.

The color front cover by Denis Kitchen, illustrating a typical classroom scene, with an old woman teacher catching a student with a comic book in class, is pretty nice. I'm not certain of what color medium he used on it, but it's quite interesting.

FUNNYWORLD, of course, deals with "The world of film animation and comic art. This issue, the same as its many past issues, combines a pleasant mixture of both, providing an excellent array of art and articles.

KATZ CATASTROPHE, an all art feature by John Fawcett, shows John at his usual best. This pleasant fairy tale takes place in a world of cats that look like none you have ever seen before, or ever will see for that matter.

Tex Avery, a vetern animator who worked at Warner studios under the command of Leon Schlesinger, is spotlighted in an excellent article titled, "Tex Avery: The Warner Years". This is followed by another article about Avery called "Tex Avery And The Pleasures of the Flesh". Both articles are very informative as they dig deep into Avery as a person as well as what went on behind the scenes at the studio. The two pieces are illustrated with superb stills and photographs.

"Comix Con" is an article by Patrick Rosenkranz about the underground comic convention held in Berkeley over a year ago. The write-up is very good as it talks about the general atmosphere of the con and gives a bit of info about what some of the underground artists are now doing besides undergrounds. The article also includes many photos of all your favorite undergrounders.

The highlight of this issue is the second half of the "Fritz The Cat" article by Mike Barrier. I thought the first half in issue #14 was tremendous, and the conclusion, I thought, was even better. This article has given a lot of insight as to what went into the making of Fritz. It goes into what Crumb thought of the film after he first viewed it along with three fellow underground artists, and the hassle Crumb had with Bakshi as well as the hassle Bakshi had with Crumb. It gives a whole truckload of quotes from Crumb and Bakshi, in somewhat of an attempt to get the actual story behind the whole situation. It's worth the price of the entire magazine.

Even though I was looking forward to seeing something like Corben's "Going Home" (in FW #14) and missed enjoying such a feature, I felt I got my money's worth. FUNNYWORLD is without a doubt an excellent publication. No bout adout it!

RATING 9 / MARK BURBEY

THUNDA #1 - $10.00 - 36 pages, 9 X 12 - Published by Russ Cochran, Route One, Adel, Iowa 50003

In the fine tradition of the EC PORTFOLIO's which Russ has published, he has added still another to the volume of high quality works. This book reprints all of the Frank Frazetta art from THUNDA #1 in black & white from the original art, with the exception of the cover which is printed from the original but with new color added. The quality of reproduction is flawless and I for one prefer owning this over the original comic as the reproduction is clearer and sharper, plus it is larger. The stories themselves of Frazetta's Tarzan-type character in the Lost Land where dinosaurs and other prehistoric animals roam are very good and mesh nicely with the art. This is one incredible book.

RATING 10 / JAMES VAN HISE

WEIRD FANTASY #13 (EC REPRINT #5) - $1.00 + 25¢ postage - 36 pages, 7 X 10 [Full color reprint] - Published by East Coast Comix, P.O. Box 21364, San Jose, Calif. 95151 [Available from the SFCA for $1.25]

The hidden vaults of the old E.C. archives have been unlocked to bring you a treasure trove of four classic E.C. tales.

They're all here in this classic reproduction, the men that made the "New Trend" what it was: Wood, Orlando and Kamen.

There are two really fine strips in this issue. "The End!", art by Wally Wood and "Home To Stay!", also by Wood are the best that this reprint has to offer. The distinctive style of the "master" comes through in these two strips, both with a unique flavor of their own. Wood's pencils and inks are unparalled. The stories in this reprint are fresh and stimulating even by today's standards when we look back and see that these stories were first done over two decades ago.

The stories are fresh and crisp and excel the majority of Marvel's and National's leading sellers in the science fiction and adventure categories. The magic of the golden days of EC is captured here in the stunning four color pages that reveal everything of the heyday of EC genre.

Kamen's "The Trip!" is possibly the only dissapointment in the whole batch; the art resembles something the likes of which later graced the pages of LOIS LANE. The story has been worn thin by use and Kamen was never one of E.C.'s major assets when it came to the field of science fiction and fantasy.

Joe Orlando's "Don't Count Your Chickens..." was a refreshing twist ending story with some fine enjoyable art for a change; Orlando was a little weak on his inking, but the superb work that he did with his pencils salvaged this strip.

Overall reproduction from original to reprint was good with only a few minor instances where the inks got too dark to suit the pictures, but other than that it was a thoroughly enjoyable and refreshing issue.

RATING 9 / ORLANDO FALCON

HARLAN ELLISON: A BIBLIOGRAPHICAL CHECKLIST - $3.50 - 128 pages - Compiled by Leslie Kay Swigart, Box 8570, Long Beach, California 90808

This mammoth undertaking is a checklist and far more. It has over 800 listings of Harlan Ellison's stories, articles, etc. and is minutely detailed in its listing of information. The information section is divided into Books, Scripts, Fiction, Articles & Essays, Introductions & Afterwards, Reviews, Published Letters, Interviews with Ellison, Fanzines Edited by Ellison, and Titles Announced But Not Yet Produced. But even with these ten specific sections, you needn't hunt very hard for a specific fact for the checklist itself has a fifteen page alphabetical index in the back which refers you to the specific section and number that information appears in.

But the listing (liberally illustrated with cover reproductions) of Ellison's works is not all that this presents. There are also articles. The lead article is a five page biography of him illustrated with many photographs from his past. This is followed by articles written about Harlan from the viewpoint and experience of their respective authors. This guest article section is titled "Fagin & Other Harlan Ellisons". The first article is "In Re Harlan" by Isaac Asimov, followed by "Harlan Ellison" by Ben Bova, "A Fagin Walks Among Us" by Ed Bryant, "Partners In Wonder" by Joanna Russ, "Harlan Ellison: An Appreciation" by Robert Silverberg and "Harlan Ellison: An Appreciation" by James Sutherland. This section ends with a photo of Harlan today comprising two-thirds of a page and I must say, turning the page to see that grinning visage staring up at you is rather arresting. The afterward of this checklist is "Thoughts On Turning Eighteen" by Harlan Ellison, written just prior to the publication of this last summer as Ellison had just turned thirty-nine and read a review of one of his stories in which he was referred to as a young writer. He was amused by that. The eighteen he refers to in the title is eighteen years as a professional writer. In the tradition of Ellison's nonfictional articles, it's great. But then so is this entire volume.

RATING 10 / JAMES VAN HISE

COMIC ART NEWS AND REVIEWS #14 - 20¢ @, 12/$2.00 - 8 pages - Published by John Balge, 28 Admiral Road, Kitchener, Ontario, Canada

This small but handy little zine has improved greatly since its debut. Its gone from a hand typed, everyday fanzine to a professionally typeset, enjoyable product.

This, the newest issue, features an interview with Russ Heath, a news feature on Skywald's newest magazine TOMB OF TERROR, and a page and a half of letters.

The interview with Russ Heath delves almost entirely into his career as a comic artist and his opinions on different aspects of the industry. The interviewer, Dave Sims, tries his best to refrain from asking the same monotonous questions usually found in most fan interviews, and does a bloody good job as well. They talk about such things as his work at DC, Little Annie Fanny, his views on various areas of the field, even production and financial matters. It totals four pages in length and runs an ink drawing and a photograph of Russ along with it.

The preview of Skywald's fourth title, TOMB OF TERROR, casts a rather odd light on the whole situation over at Skywald. It sounds to me like the entire staff over there is made up of freaks...loonies. I don't mean to sound derogatory but from the tone of this article, these guys seem to be as screwy as the stories they write for their magazines.

Quite often, the writers will write from experience, basing the basic framework of the story on something that happened to them in the past. Gus Funnell, a Skywald staff writer, did a story expressly for their new title called, "When I was a Boy, I Watched the Blood Wolves", and supposedly, it's a study in lack of communication and "total insanity". The story centers on a boy about eight years old, whose parents don't understand him and he never tells them anything. He's the only characters for the first four pages or so, except for his parents. The only other important figure is a wolf whose identifying trait is one white ear. It's quite evident that Gus sort

of adapted this story from his childhood, as he readily admits that he had trouble with his own parents in communicating his desire to write for a living. Dave Sims, the author of the Skywald article, poses the question, "Are the parallels drawn valid?"

Gus Funnell answers, "Yes, but to a much more minor degree, because while my parents were against my writing, I wasn't as this kid is. I was able to talk to them about it a bit, although they didn't understand. The major theme of the story is lack of ability to communicate and insanity and how the two work against each other."

CANAR, while it's not very long, remains to have a quality about it that many other fanzines lack. Dave Sims is quite possibly one of fandom's better writers as well. Dave has a smooth and professional style I really can get into.

Now, if CANAR can expand a little, widen their horizons and feature a bit more broader material, I think they'll have a real winner on their hands.

RATING 8 / MARK BURBEY

SERIAL WORLD #1 - $1.00 - 16 pages tabloid - Published by Jeff Walton, P.O. Box 64177, L.A., Cal. 90064

This is a new addition to the ranks of fanzines devoted to the old sound movie serials. The front page lists the contents and displays an excellent still photograph from "Flash Gordon's Trip To Mars". The articles in this issue include complete coverage of the first Batman serial including cast, credits, and an individual synopsis of each of the fifteen chapters. This article has a few accompanying stills as well and is an excellent job. There's then a three page article by Charles McCleary which covers what the writer feels are the major sound serials produced. His list is in chronological order, covering the serials year by year, and listing the main credits. Not all of the serials he lists are good and he makes mention of that. Neither is the list entirely accurate, being largely subjective, as it neglects to even mention such serials as "Zorro's Fighting Legion" and "The Spider's Web". The article includes several stills and posters from the films mentioned, thus spicing it up quite a bit. There's also a two page article on the "Saturday Matinee Spy Hunters Of World War Two" by Eric Hoffman which includes many stills as well as a very detailed description of each of those serials covered. The final article is a fairly long interview, never before published, with the late Roy Barcroft. This too includes stills. Opposite this is a behind the scenes photo from "Don Daredevil Rides Again". This issue also has many serial and B-western oriented ads, including some for films. The publication on the whole is a pretty fine job, the only mark I can lay against it is that the yellow newsprint it's printed on makes it look rather cheap, thus causing the one dollar price tag to seem rather steep. But the actual printing quality, research and articles are still strengths not to be overlooked.

RATING 8 / JAMES VAN HISE

GADGET-MAN'S GRAB BAG #1 - 45¢ - 20 pages, collated - Published by Dan H. Eiler, 591 Schiller Avenue, Akron, Ohio 44310

For a first effort, this is not a bad zine, and yet, it is doubtful that it will last for unless the editors get some real, sound financial backing, GMGB will fall by the wayside as so many other zines who cannot compete with the big, slick pro-zines that are so prevalent. This is a real shame because the contents of the issue are good, interesting features, primarily "stories" concocted by the Eilers. "A True Story" by Dan Eiler, "mini-stories" again by Eiler, "The Aesthetics of Adventure Fantasy" also by Dan Eiler, "Soldier of Destiny" by Marv Crandell, "Rocket-Man" by Dan Eiler and a series of poems in a special poetry section by Dan Eiler.

The written material is good, although the art is a different matter. The four individual pieces of art found here are somewhat shoddy and without a working sense of the human anatomy. Disproportioned bodies are rampant throughout this zine.

The overall physical layout of this issue is too vertical and easily tires the eye. Had steps been taken to correct the art and rearrange the copy, this issue might have been able to have been somewhat better than it is.

RATING 4 / ORLANDO FALCON

QUINTESSENCE PRESENTS: THE PHANTOM BY LEE FALK AND RAY MOORE - $1.50 - 52 pages - Published by Quintessence Pubs, P.O. Box 5246, Spokane, Washington 99205

This publication is essentially a showcase to reprint a Phantom adventure from the 1942 daily strips. Forty-four pages are taken up by this reprint with three dailies per page. The reproduction on the strips is very good but you have to be a real fan of the Phantom to appreciate them as the art is largely very basic, almost bland. The story concerns the Phantom fighting the Japanese who have invaded his jungle. It's a typical W.W. II anti-Jap propaganda story with the Phantom calling one fat Jap a fanatic after he can't get him to talk by threatening him and grabbing him by the throat. Looking back on it from 1974, the story is rather humorous, what with its cliche's and all. The book also has half decent covers by Neal Pozner and decent title page and centerspread by Anthony Kowalik, all of the Phantom, naturally. Although the issue is adequately arranged and edited, it's strictly for Phantom fans.

RATING 6 / JAMES VAN HISE

ALGOL #21: A MAGAZINE ABOUT SCIENCE FICTION - $1.00 - 68 pages - Published by Andrew Porter, P.O. Box 4175, New York, N.Y. 10017

"The Best of the very best". What more could you ask for, and yet this is exactly what you get in the special tenth anniversary issue of ALGOL.

From start to finish, all the features and art in this issue blend together almost perfectly to produce a high quality science fiction art and article zine.

Brunner, Lupoff, Williamson, White and Heinlein are but a few of the many great talents that have been collected within the pages of this monumental issue.

Beginning with a fine wraparound cover by Don Davis of a primitive world where dinosaurs roam around and about a highly advanced space vehicle in the middle of the Paleozoic era. Davis appears to be quite a good artist with quite a good style of his own. The cover is printed in brown ink and is very effective as the logo above the scene is printed in black. This cover scene is very heavy in detail.

Starting off on the right foot with the Don Davis wraparound cover, ALGOL then moves right into the swing of things with an editorial on ALGOL, science fiction and the direction this magazine is headed by Andrew Porter. Following right along is a special seven page spread devoted to "Ursula K. LeGuin's Universes"; this is an indepth article with accompanying art and is very well written. There is another article in this issue by the talented Ms. LeGuin on "The Rule of Names"; this article being more of a tale but it comes far from being that. For a hugo and Nebula Award winning authoress, it seems Ms. LeGuin was resting on her laurels when she wrote this particular piece. It is no wonder that it hasn't been reprinted since 1964. Aside from this, Ms. LeGuin's writings are very good and to the point and should be very enjoyable to most of her fans. "The Lathe Of Heaven: Taoist Dream" by Douglas Barbour is a three page review and disection of Ursula LeGuin's latest book, "The Lathe Of Heaven". Also printed here is an excerpt of an interview with Ms. LeGuin conducted on CBS by Jonathan Ward.

Another special feature here is an interview with Robert Heinlein conducted by Alfred Bester which covers only two pages but is quite interesting, containing anecdotes such as how Heinlein got the idea for THE DOOR INTO SUMMER and wrote it in thirteen days.

There's also such articles as "In Search Of Perfect Knowledge" by Gregory Benford, "A New Metaphor For The Future" by J.G. Ballard, "The Life and Times of 'SeeTee' Stewart" by Jack Williamson, a poor 1952 newspaper strip called "Beyond Mars" written by Jack Williamson and drawn by Lee Elias, "Lupoff's Book Week" by Dick Lupoff, an interest column by Ted White, a quick look at ALGOL's contributors and a letters section.

There are a few new inovations that have begun with this issue of ALGOL. Foremost among these is the fact that Andy Porter has decided after ten years to finally give in and include advertising in his publication.

This issue of ALGOL features some of the best art that it has had in quite a few issues. Terry Austin gives a vivid rendition of a seance with a Trimpe/Severin type air about his work. William Rotsler and many other artists unknown in comic fandom lent their talents to this issue of ALGOL as well. The best of the ALGOL artists are most definitely Canfield, for his superb rendition of the female anatomy; Tim Kirk, for his many and varied "still" action scenes; Don Davis, for whom the wraparound cover speaks for itself, and Helmut Pesch, for his amazing dream sequence.

ALGOL #21 was not "...sugar and spice and everything nice". There were mistakes made in the editing of the issue, primarily in the content as some of the articles became monotonous and dull after awhile.

Basically, though, this issue was very sound and very professional looking; an amazing contrast to the two pages of the first few issues of ALGOL of ten years ago.

ALGOL, if it continues in the direction it's presently taking, may evolve into the CINEFANTASTIQUE of the science fiction set. You may not have to wait too long for that to happen at that!

RATING 8 / ORLANDO FALCON

THE NEAL ADAMS INDEX - $2.00 - 32 pages - Published by Doug Murray (Available from The SFCA)

As the title indicates, this is a complete Neal Adams index, but this is only one of the reasons for the value and excellence of this publication. The big attraction in this for me is that it prints a great deal of Neal Adams art which had never previously seen publication. There's a good wraparound cover by Adams of some of the DC characters he's handled versus the characters from "Warp". The artwork on the interior includes a fine pencil drawing of Conan; a really fine cover he did for the X-MEN that Marvel rejected because the figures partially obscured the title; an unfinished discarded pencilled page from "War of the Worlds"; a centerspread of the Spectre, Batman, Green Arrow and Deadman; an illustration of the Batman lounging while a lovely seductress looks on; a reprint of his comic strip form ad for Capitol Tapes; two excellent drawings based on the "Warp" characters as well as other assorted panels and drawings of Batman, the Avengers and others. The one article in this index is a page and a half of reduced text consisting entirely of Neal Adams' views on the industry, Batman, Deadman, Marvel Comics, etc, and it's extremely interesting.

Although it is not credited as such, this index is based largely on the Neal Adams index that Gary Brown published a few years ago, even down to descriptions of syndicated strips. It's all been updated of course but the basic framework and initial work is Gary's.

Still, this is a top notch publication as it took a good idea and did it up very big.

RATING 9 / JAMES VAN HISE

CPL #7 - 50¢ - 36 pages, 5 1/2 X 8 1/2 - Published by C.P.L./Gang Publications, 4010 Mallway Drive, Apt. A, Indianapolis, Indiana

This, the latest issue of CONTEMPORARY PICTORIAL LITERATURE, is one of the more impressive fanzines I've seen in a while. The material is, at times, a bit fannish, but above typical quality. The layout is neat and pleasant. And the artwork they publish, at least in this issue, is very, very good.

The cover by Craig Russell is extremely nice as he illustrates a scene depicting Dr. Strange and a female companion. The style Russell employs is very reminiscent of Frank Brunner's and shows an ever so light trace of a Wrightson influence in some of the line work as well. The logo (incorporating the title, issue number, and price) is extremely creative and quite decorative. I was impressed.

The inside front cover is a very nice piece as well, picturing The Question (Ditko's Charlton character) standing boldly in a cloud of ominous mist at the end of a pier. The scene was pencilled by John Bryne and inked by the ever so big Duffy Vohland.

CPL is a fanzine comprised entirely of art and articles, with their quality ranging from great to no less than mediocre. The majority of their material, though, usually ends up in the middle, with none of it reaching the heights of greatest, but never plummeting to the depths of mediocrity, or worse. While CPL might dwell on super-heroes just a little bit more than I feel is necessary, they don't go too far overboard. They provide an equal amount of various kinds of other material, balancing the tables.

"The Five Most Original Comic Series Of 1973", the first article in this issue, is an account of all the best comics published last year, by Harry Broertjes. Harry talks about many of last year's beginners such as SWAMP THING, THE SHADOW and PREZ, as well as some of comicdom's more established characters like DR. STRANGE, CAPTAIN MARVEL, etc. While I may not always agree with what Harry has to say here, he makes some good points nonetheless. I've always felt that Harry has a way with words that not many fan writers have. He has control and the knowledge of the English language that is essential when it comes to writing.

I never realized it before, but Craig Russell is an artist with an abundance of stored up, and hidden talent. Aside from being a terribly talented penciller, he is also, what I feel to be, one of the best inkers in the business. There's a very nice interview with Craig conducted at the Detroit Triple FanFair. Criag discusses much of his work at Marvel along with his opinions concerning his own work and people he has worked with. The artwork printed along with the interview is really incredible stuff. There's another Dr. Strange illustration, once again in a Frank Brunner style. There are also two drawings that at first glance you would swear were done from the first pencil mark to the last ink stroke by Barry Smith. One is somewhat of a swipe and the other is an original. Both are fantastic.

In the center of the issue is a five page portfolio by Val Mayerik. Now, if you've seen his Thongor series, I'm sure you just said, "Oh, God!". I was surprised, myself, when I saw this folio because it showed a whole other side to his artistic abilities. It's called a fantasy portfolio and let me tell you it's different.

"The Hour Of Thunder" by Marvel's Tony Isabella is nothing but an extremely typical piece of fan fiction. But I guess every writer needs to get his practice one way or another.

"Revival Survival" by Roger Slifer is a very tightly written piece dealing with The Question and its creator Steve Ditko. Roger goes into some deep detail concerning the character's personality and mysterious qualities as a super-hero, and Steve Ditko as an artist along with some of his other creations.

This issue of CPL shows vast improvement over the previous issues. I hope each and every issue shows as much progress as this one does.

RATING 9 / MARK BURBEY

THE ALIEN CRITIC #7 - $1.00 - 76 pages, 5 1/2 X 8 1/2 - Published by Richard E. Geis, Box 11408, Portland, Oregon 97211

This zine is subtitled "an informal science fiction & fantasy journal" which it most certain is. The zine is, more than anything else, a product of the mind of Richard E. Geis as his thoughts in the form of reviews and other commentary permeate the zine, lending the true body and substance, as well as the inescapable character, to this journal.

The issue leads off with a really fine cover by Steve Fabian of a dead astronaut in his drifting space capsule, his skelectal face staring sightlessly through the faceplate of his helmet at the dormant controls and screens around him.

Following the editorial, which discusses everything from the issue's contents to the latest porno novel Geis has written and sold, we get into the lead feature which is a very fine transcription of a speech given by Frederick Pohl on "The Shape Of Science Fiction To Come". Immediately following this is a discussion that actually did follow that speech and involves such SF luminaries as Harry Harrison, Brian Aldiss, John Brunner, Larry Niven and James Blish. The conversation is a variety of opinions on what is and isn't good in SF, what works, what doesn't, etc, and is highly entertaining, as well as informative. This issue also contains "Noise Level" by John Brunner which is a column in which he discusses what it's like making a living as a writer and different ideas that are currently floating around that involve writers. "Up Against The Wall, Roger Zelazny" is a long interview with Roger in which he discusses his books, his style, the types of research he has done for some of his books, etc. This is immediately followed by "Author's Choice" by Zelazny in which he discusses all his books, one by one, explaining what he intended in them, how he feels they turned out, etc. The article by Cy Chauvin, "How Theodore Sturgeon Learned to Love Relevance And Ruined His Science Fiction" is, obviously from its title, a critical analysis of Sturgeon's more contemparary stories and to my mind is a pretty accurate one. Some of the letters printed throughout this issue (there is no letters column, per se, just many letters appearing at random, which I rather liked) almost turn into articles within themselves, especially the one from Harlan Ellison which lists the entire contents of the soon to be published LAST DANGEROUS VISIONS. Other letters are from Poul Anderson, Robert Bloch, Damon Knight, Alexei Panshin and many others and some are rather lively with their opinions and debates. Geis reviews thirteen SF books and most of the reviews are pretty long. The reviews Geis does are highly entertaining and informative and even when he's reviewing a dull or absurd book the review is still interesting. His reviews have titles which are usually take-offs of the book title or its theme, such as his review of GOLD OF THE GODS which he heads "Whom The Gods Would Reward They First Make 'Crazy'". The issue also contains artowrk sprinkled throughout by people like Tim Kirk and Bill Rotsler.

This SF zine is not just for the dyed in the wool SF fan but for anyone who has even the most minimal interest in SF as it is highly entertaining and informative in many ways.

RATING 10 / JAMES VAN HISE

So you thought you were rid of me when I gave up The Information Center...Guess again. I just can't stay out of it so thought I'd try to do something a little different and something I could work a number of issues ahead on so I wouldn't have to rush to meet any deadlines. And I've just done that. As you can see by the logo this column will feature MLJ for some time to come and I hope you all enjoy reading about one of the great comic book publishers of the past. As most of you now know, Don Rosa is now doing The Information Center so get behind him and flood him with Questions on everything from Comics to movies and radio and TV. He needs the work. (Sorry Don)

I'd like to thank the following people who offered to replace me on I.C. I feel sure they could have done a great job on the column but I figured since Don was part of I.C. the job should go to him. So thanks go to Lyle Nance, Steve Conner, Rich Vitone, Paul Hugli, Paul Stadinger, Braden Goetz, Stephen Barrington, Dan Beck and Clyde R. Myers.

This column for now will deal mostly with the History of MLJ with maybe some Odds & Ends tossed in here and there to fill up space. I want to thank Jerry Bails, Sam Gurley and especially Marion Goodwin, without whose help, I'd never have been able to do this article. And special thanks to Jim Jones for doing this title logo for me.

A Nostalgic Look at A MLJ PUBLICATION

By Raymond Miller

Comic Book Collecting is a very fascinating hobby. There are more different ways to collect in this hobby then in anyother hobby. You can collect runs of certain titles, starting with the first issue or any issue you want. You can collect by certain years, the forties, fifties, sixies, any year. Or just certain issues or certain publishers. And there are all kinds of collectors, from age 7 or even earlier to men well over 50. But putting that all aside, how many collectors realize that there have been only four comic book characters that have been appearing in their own stories on a regular basis since 1941? National or DC has three of them in SUPERMAN, BATMAN and WONDER WOMAN...the other is Archie Publications with the character of ARCHIE.

Raymond L. Miller
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Archie Publications began back in 1939 as MLJ Publications. The founders being Maurice Coyne, Louis Silberkleit, and John L. Goldwater. Like most publishers, MLJ had it's own stable of writers (Joe Blair, Harry Shorten, Scott Feldman) and artists (Charles Biro, Irv Novick, Mort Meskin, Carl Hubbell, Al Cammarata, Bob Fujitani, Bob Montana, Lin Streeter, Paul Reinman, Harry Lucey, Bobby King, etc) who were tops at their work.

MLJ started out by publishing a new title every month for four months, starting with BLUE RIBBON COMICS, followed by TOP NOTCH, PEP, and ZIP COMICS.

BLUE RIBBON COMICS

ACTION! MYSTERY! THRILLS!

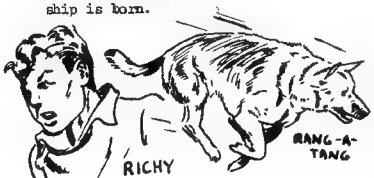
All MLJ Characters copyrighted Archie Publications

The first title to be published by MLJ was BLUE RIBBON COMICS, dated Nov., 1939. There was really nothing outstanding about this new comic. It was just another title to the slowly growing comic book industry and it wasn't even all in color. That first issue was half 4 color with the remaining pages red and white tints.

The lead feature in #1, and the only strip to appear in all 22 issues of BR was RANG-A-TANG, The Wonder Dog. Looking a lot like Rin Tin Tin, it was no secret that Rang-A-Tang was the main stay of BR even when the book featured super heroes. Rang-A-Tang appeared somewhere on the cover of every issue but #3 and 21, mostly in a circle which was part of the title logo. Inside he mostly had the longest story except for the first issue when the story only contained six pages. With the second issue the story was upped to ten pages and then to 11 with the forth issue and the stories remained at 11 pages thru #18. No other strip in any issue of BR ran 11 pages except for the Captain Flag story in issue 22.

Rang was so popular that the good dog soon had his own club, called the Rang-A-Tang Club...what else? BR was now carrying a club page every issue listing names of new members, letters, information on how to join the club, tips on how to care and train your pet dog and other related items. Charter members of the club included Rang's author Joe Blair and the artist Ed Smalle Jr. It only cost one thin dime to join and Hy Speed would send you a membership card, a Rang-A-Tang button as well as a book on "Health and Care of Your Dog and Cat.".

Rang-A-Tang's origin appeared in BLUE RIBBON #1. As the story unfolds we find Rang has been treated rather cruely by his master and like most smart animals, decided enough was enough, so he ran away. Being a stray dog means no regular meals, so he had to find his meals where ever he could, like in an alley. Well it so happened that one day one Detective Hy Speed was attacked by some hoods in an alley. Rang was looking for food. Seeing that the Detective was outnumbered, Rang joined the fight and saves Hy Speed. To show his gratitued, Hy adopts Rang and a long partnership is born.



This first story was by Norman Danberg, who may also have done the story in #2. Art in #3 was by Jack Binder and Will Harr. With #4 the team of Joe Blair and Ed Smalle Jr. took over.

But a story about a man and his dog isn't really complete unless a young boy is involved, so a young boy is added in issue #6. Hy and Rang's latest adventure find them guarding a Movie Producer from a series of attacks by the HUNDONIANS. (The Wizard had just beat them and kicked them out of TOP-NOTCH COMICS). During the action, a young bit player named Richy saves the Producer but Hy is shot during the fight. As he leaves for the hospital he turns the case over to Richy and Rang and from that story on it's a trio, Hy, Richy and Rang. In the final story (#22) Hy, Richy and Rang

journey to the North Woods where Bang saves the life of a small white dog. They became real cost companions and roamed the forest together. Meanwhile Hy and Richy hunt for a killer of a trapper. High on a cliff the killer attacked Richy and when Bang and his new found pal race to the rescue the killer strikes Bang a cruel blow which momentarily stunned the great dog. Then Bang's brave little friend attacks the killer but they were to close to the edge of the cliff and killer and dog both go over the edge to their deaths. It was a very sad ending in more ways then one. Not only did the little dog die, but as it turned out, this was also the end of the trail for Bang, Hy, and Richy as well because BLUE RIBBON COMICS came to an end with issue #22.

I can't help but wonder what all the Bang-A-Bang Club members thought when no more issues of BR came out There was no hint, except in the Corp. Collins story, that #22 was the last issue, but more on that later. The club was still open for new members in #22. I can't help but wonder why MLJ didn't move the strip to another title like TOP-NOTCH or PEP. With a full fledged club, Bang must have had a large following.

The other strips that appeared in BLUE RIBBON #1 didn't come off as well as Bang-A-Bang. There was Little Nemo, Burk of the Briny and Crime on the Run (latter by Jack Cole) that didn't last past #1. (Crime on the Run did appear once more in #3). Dan Hastings, who would appear later in the Chesler titles like SCOOP and DYNAMIC COMICS and Buck Stacey, a cowboy range detective made it to #2. Both Scoop Cody and the Silver Fox appeared in #2 and 3.

The second issue introduced two more winners. The first being Corporal Collins, who would appear in all remaining issues and Bob Phantom who would fight his battles, not in BLUE RIBBON, but in TOP-NOTCH. Corp. Collins, Infantryman, was drawn by Charles Biro in the early issues of BR while later stories were by Carl Hubbell. Hubbell, who replaced Biro around #8 had a style quite similar to Biro so the stories didn't suffer by the art changes. Collins and his partner Slapsie (their Navy counterparts Sgt. Boyle and Twerp, also by Biro/Hubbell, were in PEP) were army men, but they never seemed to stick to army rules since they seemed to be more or less loners. Popping up all over the world like off the Irish Coast in #18 and in a Northern Russian Port in #22. One could also find a number of cross over stories between Boyle and Collins in both BR and PEP COMICS. Corp. Collins also made the covers of BR 3-5,16, and 20. His stories averaged 6-7 pages per issue being upped to 8 pages in 19-22. It was in the Collins story in #22 that it was hinted that the end of BR had come. Collins addressed his fans with "Well gang, looks like this might be the end of our adventures together! But I want to say it was swell carousing around with you fellers. I sure hope you'll drop me a few lines sometimes" to which Slapsie added "Gee". Collins and Slapsie did appear in a couple Boyle stories after that.

Bob Phantom made his debut in BR #2 Dec., 1939, making him MLJ's first costume hero. He also appeared in issue 3 before moving over to TOP-NOTCH COMICS. This character will be covered in the T-H chapter.

With issue #4 June 1940 (there were no Feb.-April issues) BR started to take shape by adding more permanent features with Hercules, Gypsy Johnson, Tygor, Doc Strong, Loop Logan, Green Falcon, and the Fox.

Selected as the number two character was that old stand by Hercules. As most readers know, Herc was the God of Ancient Greece. In this case, he was sent back to earth to rid the modern world of gangsters, mobs etc by Zeus. He, of course, has super strength ect. Sometimes he wore a blue business suit and other times white trunks with a red belt and boots. In the stories he often returned to Mt. Olympus for advise and instructions from Zeus. He never made the cover as the main feature but did rate his picture in a circle near the title logo for a while. Both Hercules and the minor strip Gypsy Johnson were last seen in #8 Jan.,1941.

Loop Logan, Air Ace lasted somewhat longer, thru #20. Doc Strong and the Isle of Fight, an inter-Planetary strip with adventures on Mars etc made it to #12. The Green Falcon was last in #15 Aug.,1941. This strip, drawn by Ramona ("pat") Patenaude, took place in the days of King Arthur. The strip could have been called Robin Hood and one would never have noticed the difference. The Green Falcon's band consisted of Tiny Tunk and Jolly Roundfellow. An "original" idea appeared in the story in #14 when Falcon and a Knight meet in the middle of a small bridge. Neither will give in so they fight to see who steps aside..seems I read that elsewhere?

Ty-Cor by Joe Blair, art by Mort Meskin, appeared in #4-20. It was a story about a young boy named Tyrone Gorman who was raised by a tigress in the wilds of Malay. Found, he was brought to the USA by explorer Davis and his daughter Joan. Being un-civilized, modern man's ways were hard for Ty-Cor to ajust to and this caused all kinds of trouble, and good deeds like saving two children from a burning house in #10, or fighting Bundists (Nazis) in #14. By #18 the art was by George Storm and Ty-Cor is on his way back to Malay with his Guardians, to confuse the Japs, no doubt.

BLUE RIBBON'S longest running costume hero was The Fox. The Fox's origin, if you can call it one, was in issue #4. Paul Patton, who was a photographer for the Daily Globe was always goofing up his shots of crimes, so he rigs up a camera to his belt to take pictures that would convict criminals and puts on a fox costume to fight crime. (I wonder if Peter Parker read this story). The artist was Irvin Hasen on the earlier stories with King taking over with #11. Hasen's Wildcat at DC looked a lot like The Fox at times. Bob Montana was the artist on #18 while Bobby King was back to finish up The Fox's career in #22. Like most hero strips, The Fox also had a girl in the cast. In this case it was Ruth Ransom, Girl Reporter for the Daily Globe.

But it wasn't till BLUE RIBBON #9 Feb., 1941 that BR came up with a real winner. It was in that issue that one of MLJ's most popular strips made its debut in the form of The Royal Wraith...MR. JUSTICE. The story was by Joe Blair, with art by Sam Cooper. Cooper along with Al Cammarata and Irv Novick were MLJ's so called 3 Musketeers. They certainly carried the bulk of MLJ's art on the costume heroes and besides, they were three of the best MLJ, or any publisher could ask for, so it was only natural Cooper got the Mr. Justice assignment because when he took his time he could deliver the super-natural with the best of them.

The origin of Mr. Justice was told twice. The first time was in #9 and then repeated (not reprinted) again in the final issue, #22. Both origins are the same although they are different stories. During the Rogers Rebellion in Scotland in the year 1040, the Rogers Clan lured Prince James of England into a secluded tower of the Rogers' Castle where they suddenly turned on him and killed him. But the spirit of Prince James rose from his body, in the form of Mr. Justice. Mr. Justice then killed his murderers and his spirit floated off into eternity. Then in 1940, while the castle was being shipped to America for safe keeping, an enemy torepedo sent the ship and it's cargo to Davy Jones Locker, but in so doing, the spirit of

Prince James was released from eternity to return to earth once again. In America, Mr. Justice, in his mortal body meets Pat Clark and her father and in stories, Mr. Justice and Pat would share many adventures together. One of their most awsome adventures was in The World of the Atoms where they once again did battle with The Green Ghoul. In issue 18 Nov.,1941 we find that The Royal Wraith and Pat had trailed The Green Ghoul into the Atom World where the Ghoul had trapped them in a circle of flames. These were the flames of Purgatory which no spirit or human could pass through and all second lost until a large Pterodaclyl flew over and plucked both up and deposited them to it's nest. Free of the flames Mr. Justice flies away with Pat in his arms. Meanwhile the Green Ghoul had left the Atom World and had destroyed it, only seconds after Mr. Justice and Pat had escaped from it. Back on Earth, in a battle royal, Mr. Justice defeats the Green Ghoul.

Through-out the Royal Wraith's career he had a running battle with the Devil himself and it was the Devil who was behind most of the evil beings Mr. Justice was always doing battle with.

In issue #22 March 1942 we find that one Harold Rogers has returned to the Rogers' Castle. (No explanation as to why the castle exists is given since it was supposed to have been destroyed in 1940, but such details were not part of the forties.) Since a Rogers had returned, it opened the door for a Spirit of Harold Rogers ancestor to return also. The spirit informed Harold Rogers that he must seek out and destroy the body of Prince James by fire. Then a vision of impending danger comes to Mr. Justice and he flies to the Rogers Castle and enters the body of Prince James just minutes before Harold Rogers is about to destroy the body of James. Seeing the dead body raise causes Harold to become panic-strickin and he leaps out a tower window and is killed. The castle goes up in flames as the life of the last Rogers passes away. The Royal Wraith then deposits Prince James body in his own family's resting place, then returns to his human form in America. A thrilling climax to the end of Mr. Justice's run in BLUE RIBBON COMICS. Mr. Justice did manage to hang on for another year by being a part of JACKPOT COMICS line-up.

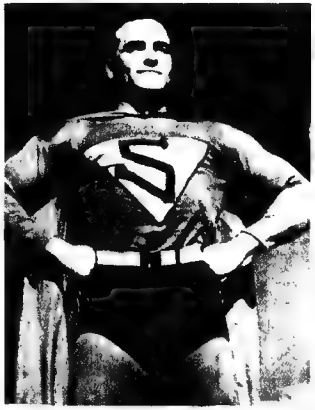
Next issue we will conclude the BLUE RIBBON chapter by looking into the career of Captain Flag. Also we will Take a look at MLJ'S second title TOP-NOTCH COMICS.

ODDS AND ENDS

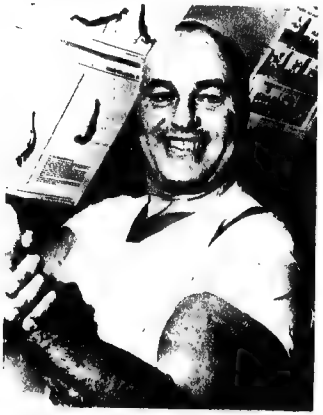
I know many of you readers have read where Comic Reprint had canceled their project for reprinting WHIZ #1, POLICE #1, and ALL-STAR #3 and then find out they are still running their adds. The truth is these books are already in print and it's a mystery as to how the rumor got started in the first place. I myself have the ALL-STAR #1 and have sent for the POLICE COMIC. Larry has overcome the main problem Dynapubs seem to have and that is the problem of the color red coming out black. In the COMIC REPRINTS red comes out gray. Never the less, I'm 100% behind both Comic Reprints and Dynapubs FLASHBACK. They are doing a great service to fans old and new, young and old who can not afford the original. Keep it up guys.

A last minute note: After seeing ALL-STAR #4 I think Alan has his reproduction problems licked also.

Remember him?



...an, of, at ... man who boxed him, is alive and well in the Boston suburb of Winthrop, Mass. He's Mayo Kaan, who posed in 1937, left, for the comic strip's creators Jerry Siegel and Joe Shuster and performed in some of the Superman films. Now at the age of 59, right, he runs a health club and lives largely on fish and health foods



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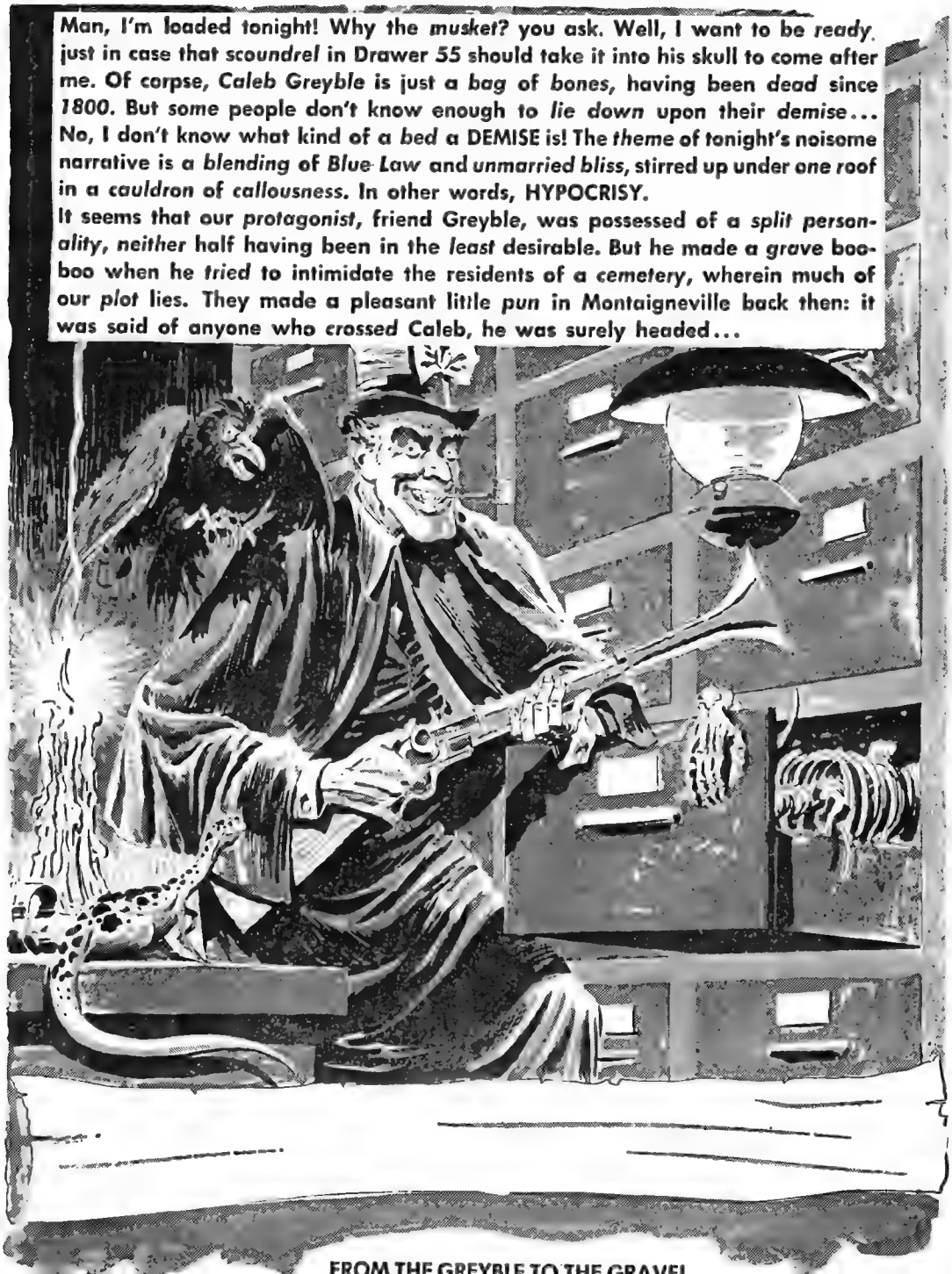
HOURS 12:00 - 9:00 PM MON-SAT

This installment we're reprinting the Al Williamson & Angelo Torres strip from the black 1959 black & white magazine EERIE TALES #1, published by Hastings Associates. This strip was previously reviewed by us and received a rating of "4" out of a possible 5. Many people have requested that we reprint more complete Williamson strips, so from time to time we'll go back and reprint one which we feel is worthwhile.


Man, I'm loaded tonight! Why the musket? you ask. Well, I want to be ready, just in case that scoundrel in Drawer 55 should take it into his skull to come after me. Of corpse, Caleb Greyble is just a bag of bones, having been dead since 1800. But some people don't know enough to lie down upon their demise... No, I don't know what kind of a bed a DEMISE is! The theme of tonight's noisome narrative is a blending of Blue Law and unmarried bliss, stirred up under one roof in a cauldron of callousness. In other words, HYPOCRISY.
It seems that our protagonist, friend Greyble, was possessed of a split personality, neither half having been in the least desirable. But he made a grave boo-boo when he tried to intimidate the residents of a cemetery, wherein much of our plot lies. They made a pleasant little pun in Montaigneville back then: it was said of anyone who crossed Caleb, he was surely headed...
FROM THE GREYBLE TO THE GRAVE!

The very righteous Caleb Greyble, Esq., responsible for such laws as the one that made adultery *punishable by* torture-*death, and mere* kissing *in public—even between husband and wife— an offense punishable by* whipping *in the* stocks, *this day brought to the attention of the Town Council a* monstrous *situation...*

Caleb's piercing, *beady black eyes darted from face to face, searching for the* least *sign of* disapproval. *He found none. As* chairman *of the Council, and a man of great* wealth, *Caleb was a* pillar *of New England society and the* law *unto himself...*

It's positively indecent! As long as men and women continue to share the same cemetery, in close proximity, I shall consider Mountaigneville a center of lechery, an unfit place for the rearing of our children!

I see you're all in agreement with me! Good! Then here is the way it will be: all female corpses interred within the past decade will be removed to a new and separate cemetery to be established across the wagon road from the Mountaigneville Male Cemetery!

Perhaps it was some secret disgust *for his homely wife that inspired Caleb to demand the* cemetery law. *Possibly, it was the wish that he might be* rid *of her at least in* death *that planted the* bizarre *notion in his warped mind...*

I have an urgent business appointment to keep this evening Amelia, so if you will forgive me...

Of course, Caleb!

Not even Caleb's closest *associates were aware of his* frequent visits *after* dark *to the* cabin-in-the-wood, *where dwelt lovely, young* Claire Lunt. *And if* Amelia, *his wife, had any suspicion, she* dared not *voice it...*

Who *would have* believed *Caleb* capable *of such* warmth *as that with which he glowed during those* furtive *meetings with his beloved Claire...!*

Claire, my dearest darling! It's agony being apart from you!

Oh, Caleb, each lonely night seems an eternity!

Claire suddenly trembled *and* freed *herself from Caleb's* eager *embrace...*

We can't go on like this, Caleb. You must get a divorce and marry me!

You know how badly I want that. You also know, Claire, that it's impossible. I'd be a ruined man, despised, laughed at!

Caleb, I said you MUST marry me! Don't you understand?

You... you FOOL! I will not destroy myself, Claire!

As Caleb picked up his hat, Claire wept *and* begged, *but her lover's heart had turned to cold, hard stone. His black eyes* glittered *with chilly amusement as he drew a* pistol *from his belt...*

This will mean *disgrace* for me, Caleb. I won't face it alone!

I will deny even konwing you, Claire. Accuse me, and I'll say you're a tool in the hands of my enemies! And all of Montaigne will believe me, because I am who I am! As for disgrace, my dear ...you *need not face* it!

It was many days before Claire Lunt's body *was discovered* outside *of her lonely cabin doorway...*

And since the gun lay near the hand of the victim, it is believed she took her own life.

There came no answer *from the Council, but* every *member shriveled with* guilt *of* neglect...

Have you men no sense of duty to this community? Must I see to the enforcement of every law myself? I remind you gentlemen, I merely suggested the Cemetery Law! You voted unanimously to put it into effect!

Caleb Greyble was a man with whom duty *came* first; *but he had other,* personal *reasons for visiting Mountaigne Cemetery that evening. And what he* found *brought down his* wrath *upon the head of caretaker* Hiram Shanks . . .
No effort has been made by you to carry out the law! Were not gravediggers sent to relocate the women's corpses under your supervision?
They were, and they did, Mr. Greyble! But ye couldn't make any of 'em stay put, sire! Ayeh, they jest ups and visits one another whenever they git the notion!
Hold your tongue! How dare you speak so disrespectfully of the departed! I'll have your job for this, Shanks!
And ye'd be welcome to it, Mr. Greyble, but let me warn ye, the pay ain't enough to live off'n! As for respectin' the dead, it was yore idee to move the women from the men, not mine.
Caleb hesitated *a moment before changing the subject, and when he spoke there was a* milder note *in his voice . . .*
Ah . . . there was a lady brought here . . . a *Clara Bunting,* I believe. Will you show me her grave?
Nobody been brung here with that name . . . unless ye mean that *Claire Lunt,* what done herself in. She's over in the other section!
She's all right, this Claire Lunt. She don't give us no trouble.
Such virtue should not go unrewarded.
Why, that's kind of ye, sire!
Take this purse of silver, Shanks. Get a suitable stone with her name inscribed. And you may forget what I said in anger to you about having you dismissed. Above all, no mention of this is to be made to anyone. People might not understand!
Having thus done what he considered his moral duty *by Claire, Caleb Greyble put forth more* energy *than* ever *as self-appointed* watchdog *of Mountaigneville's* morals . . .
I investigated and found that our Cemetery Law is being ignored! THE WOMEN WERE NOT SEPARATED FROM THE MEN! I speak not as your chairman now, but as an outraged citizen! This council appropriated funds for the new cemetery, for gravediggers!

YOU, Cyrus Appleby, you were in charge of the committee to see that the work was done! I suggest that you go again and supervise the undertaking personally!

I... (choke) I will do just that, Caleb! I had no idea those blackhearted wretches had ignored my orders!

Some weeks later, satisfied *that his wishes regarding the* cemetery *matter had been carried out, Caleb nevertheless paid a "duty" call, a mere* formality as head *of the Town Council...*

Ah... good evening, Shanks. Everything is in order?

Ye mean about the marker for Claire Lunt's grave. Yep, that's took care of, Mr. Greyble. It's over there now if ye'd like to see it. As fer the men and women—except fer Claire—they're still visitin' back and forth!

Bringing up the matter of the grave marker, *a subject about which he had* hoped *Shanks would remain* forever silent, *only added* fuel *to the fire of Caleb Greyble's* rage...

Cyrus Appleby must have bribed you! He must have kept the separation funds! I'll have him whipped in the stocks for this! And YOU, Shanks, making up lies about walking corpses to cover your own guilt!...

Mebbe ye'll believe yer own eyes, Mr. Greyble!

There. Now YE try to make 'em stop!

It... (gasp) it's TRUE! Scandalous! BACK TO YOUR GRAVES, YOU SHAMELESS CREATURES! Shanks, hurry—a spade to cover their indecency!

Caleb found himself by Claire Lunt's *grave,* not *by* accident, *but to see that* she *was not* cheating *on him, even in* death! *Suddenly, the earthen* mound *above her body* stirred, *then* broke away *as she emerged... Her hollow voice echoed in the cool night air...*

Caleb, my beloved! How I longed for you to come to me!

C-Claire... no... g-go back! NYAAAAA!

Dem bones, dem bones! Well, kiddies, Caleb *happens to be here because of* another *grave mistake. Somebody* dug *him up! A* boner, *I should say! I wonder what ever became of* Mountaigneville? *Will have to dig up the facts someday. Meanwhile, I guess I'll he shoveling off!*

THE END

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

THE COLUMNIST'S CORNER

1974 is going to see a change in our comic buying habits - yours, and mine. I can remember back in the mid Sixties, when comics were only 12¢ each. With a devil may care attitude I went down the line and picked out every costumed adventurer title that appeared on my retailers racks. No perusal, no studying of contents, no consideration of quality. Tales of Suspense, Thor, Tales to Astonish, X-Men from Marvel; Showcase, Metal Men, Challengers of the Unknown, Mystery in Space from DC. There was also a spurt of product from Harvey, Charlton, Radio, Tower, Milson and Dell. Today, it's a different picture entirely. Even tho I can still afford to be overindulgent, I cannot see spending from 25¢ to 60¢ for everything that appears on the shelf. An increase of 200% to 500% warrents a rational attitude, even for me. It just isn't worth 60¢ for one or perhaps two original stories and **the** rest reprints of stuff I already have. Besides, it takes up too much shelf space.

Fanzine writers are always looking for sometning that they claim is a 'new' era in panelology. Well, here's a ready made one. Economics has effected the industry to the point where the package has changed considerably and made the quality a matter of personal taste. It has also changed the 'modus operandi' of the collector and subsequently, the dealer.

ODDS AND ENDS DEPARTMENT - I

As the nostalgia market grows, so will the number of items that will suddenly acquire value. Look for the intricate little metal Crackerjack prizes from the 30s 40s and 50s; as well as those metal 'ring and thing' gumball prizes of the 50s and early 60s to gather some value and a demand market.

A rather unique approach to the 'best of 1973' theme is an article by Henry Broeftues titled "The Five Most Original Comic Series of 1973". It's in CPL #7, which also has the first part of Sterno's creation of Indiana University's comic art course, "The Comic Book In Society".

"A Short History Of Underground Comics" which covers the relative beginning up to the end of 1971 can be found in 'Yellow Balloon' No. 7. 35¢ to Richard Small of 117 So. Meridian St. #3, Tallahassee, Fla. 32301.

For you inspiring young artists who would like to start developing your talents with a minimum of ease and a maximum of satisfaction, I recommend the Bruce Hamilton-Bill Pearson-Don Newton coloring book titled "Grave Tales". It's a limited edition on heavy paper stock and drawn in black and white so that you can add your own coloring in crayon, magic marker, watercolors, etc. Don's "Blood Island" is in it, and I had the pleasure of seeing it along with Roy Thomas many months ago. You can get it from Wonderful Publishing Co., P.O. Box 15755-Arcadia Station, Phoenix, Ariz. 85060. Incidentally, Phoenix may soon become a pro artist colony what with Dan Adkins moving out that way and the possibility of Val Meyerik following to join Cap'n Don and Bruce with the DC Comicmobile.

How bad is the distribution system? Very bad and may be worse, based upon my two week trip down South and to parts of the midwest. I was hard put to find any retail outlets with a full display. The 50-60¢ DC Super-Spectaculars were nowhere to be seen, and forget about their $1 numbers..

The next big winner amongst the college crowds will be Winky Funkerbean (Duffy Vohland's pronounciation) or Funky Winkerbean to the rest of us. Great potential. A mild mannered Doonesbury.

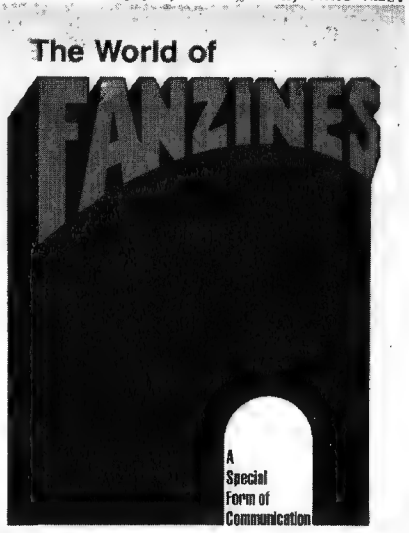
There is a movement afoot to help Forrest Ackerman relieve his financial burden in paying off his world famous movie and scifi museum. 100,000 buffs are sought to contribute $1.00 each so that this collection can remain secure for all to enjoy. If you wish to contribute, send your buck to: Forest J. Ackerman: PR, 2495 Glendower Ave., Hollywood, Calif. 90027. A most worthy cause readers!

LAST REMINDER ABOUT THE CAFA AWARD BALLOTS. DID YOU SEND YOURS IN YET? FANDOM NEEDS YOUR SUPPORT. ALL IT WILL COST YOU IS A FEW MINUTES OF TIME AND A STAMP!

Hey Bruce Hamilton and Rick Durell.....how about your FANDOM PROFILE notes??????????

++++++++++++++++++++++++++++++++++

Carbondale, Ill...home of Southern Illinois University and Dr. Fredric Wertham. His newest literary niece, "The World Of Fanzines" has been reviewed in other zines, but how would one of his own contemporaries report on it? From the February 11th edition of SIU's official paper, The Egyptian, comes this:



Fredric Wertham, M.D.

The World of Fanzines
by Fredric Wertham, M.D.

Southern Illinois University Press, 1974.
144 pp , $10 00

By Ralph Johnson

Those of us in the mundane world know of and read magazines But how about prozines, fanzines, rockzines, satirezines, humorzines, reviewzines, artzines, newszines, ultrazines, and perhaps zinezines"

Dr Fredric Wertham, a psychiatrist whose research has centered on the phenomenon of violence has mined a substrata of American culture — the fanzine, defined as "uncommercial, nonprofessional, small circulation magazines which their editors produce, publish, and distribute " They deal primarily with fantasy, literature and art They are not commercially oriented, they are privately distributed — no newsstand hassles — and are read primarily by persons under 30

This handsomely-illustrated book purports to deal analytically and descriptively with fanzines One chapter lists a large number of them, but does not say where they may be obtained, or what rites of initiation one must undergo to gain admittance into the inner temple In fact, because many of these publications fold after only a few issues, there may be no point in listing the address. The author quotes one editor as saying he did not welcome subscriptions, the bookkeeping was killing him (Fancy that, **Time, Inc.**)

For those who have not been able to find any fanzines, and who may not be able to, Dr Wertham's book offers 32 pages of comic illustrations from fanzines. One, taken from **Platinum Toad** apparently was the origin of the expression "Keep on Truckin'

Fanzines are not "little magazines." They are not underground publications, most of which are printed and sold in the same manner as "overground" papers Fanzines are limited in scope, size, and circulation. They may be dittoed, mimeographed, or printed in a more elaborate manner. The secret of a fanzine is its specialized audience and its specialized size. One contributor to a fanzine called **Schamoob 4** commented: "Eleven pages is quite enough for a zine

You'd go broke if you tried to put out a 100 page monster every month This way you'll go broke, too, but the process will take longer."

The author has an axe to grind, the cutting edge of which is reserved for the mass magazines. The public, Dr Wertham says, has been conditioned to think of censorship as something practiced only by the government. Too often forgotten is the censorship practiced by the hierarchy of "vice-presidents, advertisers, publishers, editors, publishers' paid readers, teachers, college and university faculties, directors of scientific institutions, art directors (in the case of artists), politicians who are not experts and experts who are politicians "

The public also doesn't realize, the author says, how much hidden censorship exists in the distribution of commercial magazines and paperbacks The big distributors, often big publishers themselves, decide what magazines will appear on newsstands and what play they will receive The same goes for paperback books — a very real constraint on what will be circulated and read

But not so the fanzine editor who handles his own distribution and does not aspire to mass circulation

Fanzines apparently had their origin in science fiction, particularly of the utopian variety However, there is no safe generalization as to their content today, except that contributors usually do not receive pay and that the LOC letter of comment — is an important part of the content. Writing letters to the editors of fanzines, the author suggests, is one way of getting on mailing lists and, once on them, staying on them

"The keynote of fanzines is spontaneity." Dr Wertham writes "We are exposed generally to so much homogenized wire service copy, syndicated predictable columns, hackneyed editorials, and routine book reviews that we are in danger of failing to appreciate the simple expressions of amateur publications "

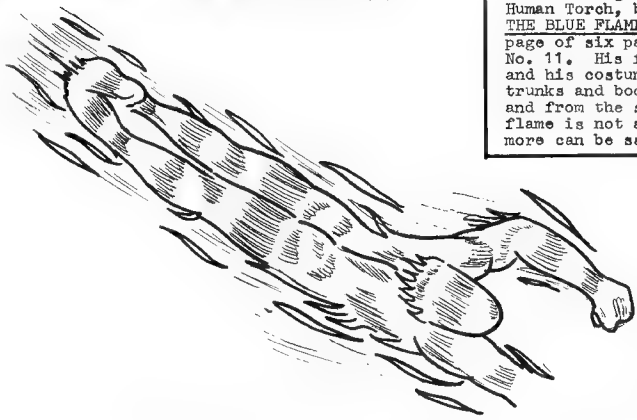
The amateur status is what chiefly distinguishes fanzines from prozines or mass culture periodicals "Against the background of our general polluted communication system fanzines stand out as a special form of communication They are a unique unmanaged type of publication free from outside interference, without control or manipulation from above, without censorship, visible or invisible," Dr Wertham writes In an era of news management, rising costs (which have killed many of the best-known "prozines"), and technological determinism in the print media field, it would be fun to take a fanzine to lunch. Having read this book, I know something about them, but I have yet to see one Can anyone help" Mr Spock, I know you're out there . . somewhere

Ralph Johnson is an instructor in the School of Journalism.

THE PHANTOM SPHINX appeared in Harvey's Pocket Comics, issues 1-4. The long lost tomb of The Great Amron is discovered near the Sphinx. The tomb inscription, a magic stone, and the light of the sun striking the mummy thru the stone awakens Amron from a 6000 year sleep. A voice from his father directs him to use his magic powers to fight crime. He can enlarge himself and do other things that will remind the readers of The Spectre of More Fun Comics. His headpiece is yellow as are his skirts, cape is red, boots are blue, wrist bands yellow and his waist sash varies from blue to green. The art style looks like the work of A. Cazeneuve.

SPHINX

No! The figure to the left is not the Human Torch, but a direct swipe called THE BLUE FLAME. It comes from the splash page of six page effort in Capt. Flight No. 11. His flames are, of course, blue, and his costume consists only of blue trunks and boots. No alter ego is given, and from the story I gather that his flame is not as hot as the HT's. Nothing more can be said about him.



BLUE FLAME

BOOK REPORT

THE NATIONAL CARTOONISTS SOCIETY ALBUM

There are three things that make this "book" unusual. First, like the Starship Enterprise, its mission is a five year one. Second, it can be purchased at only one outlet. Third, it has 374 authors. Let me explain. This most recent edition is the 1972-77 one, and covers membership up to 1971. The album, or encyclopedia if you will, is available from the Society's scribe, the lovely Marge Duffy Devine, whose address is 9 Ebony Court, Brooklyn, N.Y.11229. The price is $10.00 while the limited supply lasts, is deductible because the money goes into the Milt Gross Memorial Fund which is used to help cartoonists in need financially or medically. Finally, the book, aside from the data and quite humorous opening pages (which you will note from excerpts below) consists of half page biographies of each member, a picture or caricature of himself, and a sample of his work. In this, and the next issue of RBCC, samples of these pages will be published to wet your appetite.

The soft covered tome opens with a progress report and historical synopsis of the Society. It was organized in 1946 for the same purpose that ACBA was formed - to create a mutual interest alliance among fellow cartoonists for their protective interests in the industry and the sake of comraderie. It is neither a guild or union. Members are those whose artistic talents are given to all printed media, not just newspaper strips. In the recent years it has become international in scope and has received recognition from other media, a TV special being one example. Eash April, the full membership meets at the New York HQ for the annual awards dinner. A list of those recipients will appear next issue, and you will find some surprising names and catagories listed beside the "Reuben", the NCS version of the Oscar, Tony or Emmy. Now for some humor:

The NCS is probably the only society that ever elected to membership a street in Korea. During a "hands across the sea" frenzy, the slightly confused membership chairman mistakingly transposed the name of a fine Korean cartoonist, Shindong Kun, with his address, Shindang Dong-Song-Ku. The street was elected by acclamation.

The Society fired a president of the United States. Harry S. Truman was given honorary membership in the NCS. One of the Board of Governors members, piqued by Truman's handling of the Harry Dexter White case, fired off a telegram to the President stripping him of his membership, including the right to attend Fred Waring's annual summer outing.

It is the only internationally famous organization with its headquarters on a beach in Brooklyn. Mrs. Devine, Scribe and oft times called the Mother Superior, lives on the ocean front. Editor (of the ALBUM) Mort Walker therefore notes that the nerve center of the NCS is located midway between the washing machine and downstairs john in her cellar. Many years ago, Johnson and Johnson offered the NCS $25,000.00 to do some ad work. The organization refused, claiming that it commanded $10 million worth of talent. Shortly thereafter, one member's brother-in-law invited any and all to the opening of his bar on Third Avenue. En masse they journeyed to the suds palace, and in the midst of joy and merriment, each contributed a bit of cartooning for free on the walls. So it is with this group!

As one illustrious member once said: "That's what I like about this Society. You can never tell what's going to happen." And this vein is prevalent throughout the album.....

BERRY'S WORLD

JIM BERRY
"BERRY'S WORLD"

BORN: CHICAGO, JANUARY 16, 1932

WAS BROUGHT UP IN THE MIDWEST. GRADUATED FROM OHIO WESLEYAN UNIVERSITY - MAJOR: BUS. AD., MINOR: ART. HAD ABIDING INTEREST IN FINE ART DID CARTOONS FOR HUMOR MAGAZINE AND NEWSPAPER. MARRIED HEATHER DUNCAN IN 1955 (BEST THING I'VE EVER DONE). SAW SOME OF THE WORLD IN THE NAVY. STARTED SUBMITTING COMIC STRIP IDEAS TO SYNDICATES. WORKED IN ANIMATION, INSTRUCTOR - MANAGEMENT CONSULTING FIRM; RETAIL AUTOMOBILE BUSINESS WITH FATHER. JOINED N.E.A IN '61 - STARTED FEATURE IN '63. MOVED FROM OHIO TO WASHINGTON, D.C. IN 1971. FAVORITE PASTIMES: WORKING AND PLAYING ON CAPE COD IN SUMMER - GOLF, SAILING, TENNIS, PAINTING, TRAVELING AND WATCHING MY SONS, ALEX AND DUNCAN, PLAY ICE HOCKEY!

TREVOR WOULDN'T PART WITH ANY OF HIS IMPORTANT JUNK — BUT HE WAS CLEVER ENOUGH TO KNOW THAT HIS POCKETS WEREN'T THE BEST PLACE TO KEEP ALL HIS STUFF. SO HE HAD TO THINK OF SOMETHING CLEVER TO SOLVE HIS PROBLEM... AND SOON.
VALUABLE
OF HER OTHER HAD TO WAIT SISTERS WHO RTABLE 'S IN THEIR IT ROOMS T DAUGHTER. D ONLY AN D IN THE HE POOR WNED ND PATIENT COMPLAINED BAD SHE

FRANK BOLLE

BORN IN NY, JUNE 23, 1924. I STARTED BY DRAWING ON ANY SCRAP OF PAPER I COULD FIND. I TOOK UP SPACE IN THE HIGH SCHOOL OF MUSIC AND ART. FROM 1943 TO 1946 I SERVED WITH THE ARMY AIR FORCE AND CONCLUDED MY MILITARY CAREER ON OKINAWA BY THE SEA. ON MY RETURN I FREE LANCED WHILE I WAS STUDYING AT PRATT INSTITUTE. I STARTED ILLUSTRATING COMIC BOOKS, CHILDREN'S BOOKS AND ADVENTURE MAGAZINES FOR THE PAST SIX YEARS I'VE BEEN WRITING AND ILLUSTRATING "CHILDREN'S TALES" SYNDICATED SUNDAY PAGE I ALWAYS TRY TO FIND TIME FOR SOME OIL PAINTING BUT I DO MANAGE TO GET SOME WATER COLORS FINISHED. MY SPORTS ARE SWIMMING AND HORSEBACK RIDING. MY WIFE, LORI, IS THE REAL EQUESTRIAN, SHE TRAINS AND SHOWS HORSES. MY SON, FRANK RIDES TOO. WE NOW LIVE IN WESTON, CONN I LIKE IT HERE AND I ENJOY MY WORK!

JOE CERTA

BORN JAN. 2, 1919 IN NEW YORK. ASSISTANT TO HAM FISHER FOR SIX YEARS ON THE PALOOKA STRIP. IN THE SERVICE FOR 3½ YEARS. DREW GAG PANEL, PVT. WILL B. WRIGHT FOR THE RICHMOND TIMES DISPATCH AND PHILADELPHIA INQUIRER. IN 1946 STARTED FREELANCING FOR COMIC MAGAZINES. IN 1950 DID THE STRAIGHT ARROW STRIP. 1956 TO 1959 AGAIN ON THE PALOOKA STRIP. HAVE DISCOVERED MADISON AVE-ALONG WITH FREE-LANCING COMICS, AM NOW DOING FILMSTRIPS AND PRESENTATIONS. ENJOY THE CHANGE OF PACE FROM BLACK AND WHITE TO COLOR. LIVE IN NEW YORK WITH WIFE, OLYMPIA AND TWO CHILDREN, CATHY AND JIMMY.

RED RYDER

ALL SOON BE HOME SOON
YOU BETCHA! AND THIS BEEN PLENTY FACT NO ACTIVITY FOR US!
YEP. AN I'M SURE SCOOPY WATERS IS WAITING AT TH RANCH FOR US! I'D HOPE TO FORGET THOSE TROUBLES!
FORGET? HMM WRITE UM STORY FOR ALL HOSS OPERA READERS!
DAD! THE DUCHESS JUST CALLED FROM TOWN! RED RYDER CAUGHT THE BANK BANDITS
NOW WHAT A WOMAN FOR MY STORY! THE CORNERSTONE OF A SCOOPY AGENCY L BRARY!

FRED HARMAN

BORN FEB. 9, 1902 ST. JOSEPH, MO. PARENTS MIGRATED TO COLORADO RANCH SAME YEAR. WAS RAISED COWBOY AND STILL RIDE RODEO APPEARANCES AND OPERATE OWN PAGOSA SPRINGS, COLORADO, RANCH. HAVE DONE ADVERTISING, NEWSPAPER ART. BEFORE CREATING RED RYDER, 1938, FIRST ART JOB ANIMATED CARTOONS, KANS. CITY. MARRIED LOLA ANDREWS, ONE SON, T.V. ENGINEER, NEW YORK. ONE GRANDSON.

HOME AND STUDIO, ALBUQUERQUE, N.M. MEMBER SOCIETY OF ILLUSTRATORS, N.Y.C. AND CHARTER MEMBER N.C.S. NO FORMAL ART TRAINING. BESIDES COMICS, DO WESTERN OILS. 1958, RECEIVE SERTOMA AWARD AS COLORADO'S OUTSTANDING CITIZEN.

HOBBIES, HORSES AND TRAVELING IN TRUCK-CAMPER STUDIO. AMBITION--KEEP THE TUBES WET AND STAY OUT OF THE POORHOUSE.

DONDI

HEY, TRIXIE, WHAT DO YOU KNOW ABOUT ME THAT I DON'T KNOW?
IT'LL SURE STOP YOU FROM BRAGGING ABOUT WHAT A CINCH THE EXAMS ARE, DONDI!
I SAW OUR TEACHER CLUCKING HER TONGUE AND SHAKING HER HEAD OVER YOUR MATH EXAM YESTERDAY
SHAKING IT UP AND DOWN?
NO, FROM SIDE TO SIDE AND YOU KNOW WHAT THAT MEANS?
GOSH

Irwin Hanan Hasen

BORN JULY 8, 1918 IN NEW YORK CITY. ATTENDING NATIONAL ACADEMY, ART STUDENTS LEAGUE. FIRST WORKED AS SPORT CARTOONIST IN THE BOXING RACKET. FREE LANCED IN ADVERTISING AND MOVIE PUBLIC RELATIONS THEN TO COMIC BOOKS THEN INTO THE ARMY. BECAME EDITOR OF FORT DIX RECEPTION CENTER GAZETTE. A CIVILIAN AGAIN AND DREW "THE GOLDBERGS" FOR N.Y. POST. AFTER THE FUNERAL I WENT BACK TO FREELANCING AND BECAME ACTIVE WITH N.C.S. TRAVEL BUREAU WHERE WHILE TOURING GERMANY MET AND FELL IN LOVE WITH GUS EDSON AND HAD A CHILD BY HIM. A FORTY LB. SON NAMED DONDI APPEARING IN OVER 100 PAPERS AND BY NOW A FULL LENGTH MOTION PICTURE.
AMBITION: A LITTLE
HOBBY: COLLECTING PEOPLE AND THINGS

Jim IVEY

BORN APRIL 19, '25. STUDIED @ U. of LOUISVILLE, GEO WASHINGTON U., NAT'L ART SCHOOL, C.C., & LANDON'S CORRESPONDENCE. POLIT. CAL CARTOONS FOR WASHINGTON STAR, ST. PETE TIMES, SAN FRANCISCO EXAMINER '4, CURRENTLY ORLANDO SENTINEL. AWARDS INCL. NEIEID FELLOWSHIP, 1959 - OBSERVING EUROPEAN CARTOONING. USING VAST COLLECTION OF ORIGINAL CARTOON ART, CARTOON LIBRARY & FILES, OPERATED "THE CARTOON MUSEUM" DURING '67-'68 ("FIRST OF ITS KIND, HAVE BEEN TOLD"). "The CM" MATERIAL CONSTANTLY GROWING, IS USED TO PUBLISH A QUARTERLY, "CARTOON", COVERING ALL FACETS OF CARTOON... (ALL THIS NON-PROFIT, LABOR-OF-LOVE)
AMBITION: TO PRODUCE A SOLID VOLUME ON THE CARTOON. ADDRESS: 561-OBISPO Ave. ORLANDO, FLA 32807.

BILL LIGNANTE

BORN 1925 IN N.Y. STARTED TO DRAW COMICS AT AGE 8 AT 18 JOINED NAVY BM 1/c. IN 1946 WHEN DISCHARGED GRADUATED FROM PRATT INSTITUTE 1949. FIRST JOB STEPHEN SLESINGER INC. N.Y. DRAWING "OZARK IKE" SUNDAY ALSO WORKED ON "RED RYDER", "KING OF THE ROYAL MOUNTED" 1954-'59 WROTE AND DREW DAILIES AND SUNDAY "OZARK IKE." 1959 TO 1961 WERE THE "BAR" YEARS. 1961 STARTED DRAWING "PHANTOM" COMIC BOOK AND "LETS EXPLORE YOUR MIND" (N.N.S.) STILL DOING BOTH 1964. WAS LAYOUT MAN FOR "JONNY QUEST" T.V. SHOW (HANNA-BARBERA PROD. CALIF) NOW LIVE IN HOLLYWOOD WITH WIFE SALLY DAUGHTER RUSSELLE BUT RETURNING TO N.Y. AREA SHORTLY. HOBBIES FREQUENTING "PINK PUSSY CAT" AMBITION: TO OWN "PINK PUSSY CAT".

AL WILLIAMS

BORN, GREENWICH, CONN. GRADUATED N.Y. SCHOOL FINE & APPLIED ART... FIRST ART IN PULP MAGS, PIONEER IN COMIC BOOKS WITH DELL + WESTERN PRINTING. ASSISTED ON 'TIM TYLER'S LUCK'... IN ARMY, '42, EUROPEAN THEATRE 3 YRS... CONTINUED IN COMIC BOOKS FOR ALMOST EVERY COMPANY PLUS ADV. + ILLUST. ASSISTED ON 'RIP KIRBY', ILLUST. 'TWIN EARTHS' STRIP, LATER, AT SAME TIME, ILLUST. 'DAVY JONES' AND ASSISTED ON 'DAN FLAGG'... LEFT 'FLAGG' TO ASSIST ON 'MARY PERKINS, ON STAGE'. CHANGED FROM BOTH 'JONES' AND 'ON STAGE' TO ILLUST. PRESENT STRIP, 'DATELINE DANGER (FIELD ENTERP.) THE FIRST INTEGRATED STRIP. LIVE DARIEN, CONN. WITH WIFE, RUTH, TWO SONS, CHRIS (23) RICK (20)... HOBBIES...?

EXCLUSIVE IN YOUR CITY

SAVAGE SELECTION...Ron Ely, a 6 ft., 5 in., bronzed, blond giant, has been signed by producer George Pal to play the title role in a new Warner Bros. film, "Doc SAVAGE...The Man of Bronze," the legendary pulp fiction superman whose heroics in his crusades against evil made him the world's most famous crime fighter in the 1930's and '40's. Ely's selection climaxed an extensive search for a perfect Doc Savage by Warner Bros., which resulted in thousands of letters and phone calls swamping the studio, hundreds of newcomers being given interviews, with twenty finalists selected for screen tests. Ely was the unanimous choice of producer Pal, director Michael Anderson and top studio executives after viewing his test. Here is the muscular Ely standing next to an original painting of the fictional Doc Savage.

From: Warner Bros.
Burbank, Calif.
(213) 843-6000

Printed in U.S.A. 043-600

MAIL DEPARTMENT

A sad note starts this issue's mail department with the news from BILL G. (THE COLLECTOR) WILSON that his lovely mom passed away recently. I met her some four years ago when his parents accompanied a then very young Bill to the N.Y. Comicon where he set up a table to sell his publications. Bill has decided to cease publication after issue #29, which shouldn't be startling news to those of you who read his FANDOM PROFILE a few RB-CC issues back wherein he indicated that other responsibilities may force the zine out of existence. It was an effort you can be proud of Bill.

Thanks to TONY KOWALIK of Harvey, Ill. for the trade journal ad containing an unknown super-hero.

PETER RORVIG of 3000 Bunker Hill Rd., Marietta, Ga. 30060 is forming a panelology group, The Atlanta Comic Art Association. Those of you in the area who have been looking to get together with other fans and collectors might contact Pete for more details.

DAVID FINGER of Wilmington, Del. writes that his project to publish a modern day version of the by now famous Bails Collectors Guide is progressing nicely. Dave will also be the new East Coast news gatherer for TCR, making two trips a month to N.Y. to get the trade news from the major publishers.

ED McCOY of Belvidere, Ill. sent a nice note about the word search puzzles and a newspaper clipping of the Wizard of Id.

KEN MITCHELL, Canada's dealer of reknown, sent a note of appreciation about Daniel Meyerowitz' work in Israel. "We Shall Overcome" Ken.

Say it ain't so Dave! DAVE HARTMAN, the Hoopeston Terror will continue his evil ways despite his leave of absence from 'The Gang".

Despite the fact that our Ombundsman of fair dealings and one man crusader for panelological justice had most of his records and equipment destroyed by fire, STAN G. BLAIR continues his work. We had a very plesant phone conversation several Sundays ago, and you just can't believe the dedication this man has for whathhe believes in. You can do yourself and Stan a favor if you joined his NCB/WSA group in 1973-4 by dropping Stan a line giving him your membership number, name and address, etc. so that he can restore his active files. One other important point Stan makes, is the possibility that you can avoid a possible libel suit by sending him any complaints you have about unfair dealings and the like. His professional know how is available for this purpose. Don't be a Philadelphia lawyer by tackling the cheats or the like on your own! Stan has open and carte blanche space in the column to make any announcements he wishes in the interest of fandom.

Heard from head "Mobster" SCOTT PAAUW along with a copy of his "Fantasticomix #3 and a new roster of members. Even tho school and such keeps the group apart during the Fall-Winter-Spring months, the group is still knit together by other means. I missed ARV JONES by a few minutes when he made a trip into New York to see the Marvel people. Next time Arv. I called back but you were gone. And guys like RICK CHARLEY and KEVIN SIEMBIADA who expressed interest in "The Mob" should join up with the likes of JEFF ANTONETTE and DAVE HUTZLEY.

And once again, my special thanks to FANDOM PROFILEE emeritus and fandom's comic character detective, M.C. Goodwin for supplying more material to allow 'Minor League Super Heroes' to continue in this column for another year or so.

A very nice letter from RICK MOORE od Camby, Ind. who writed for the first time with a bit about his collection and how he got started in panelology via RB-CC.

Another letter from DAVID FINGER in which he advises that he is establishing the "Deleware Comics Association". Okay you panelologists in the Deleware area, here's your chance to get together. Write to Dave at 4404 Tennyson Rd., Wilmington, Del. 19802. The DuPonts may join.....so why not you!

From friend STEVEN BARRINGTON, head of the Mobile Panelology Association (P.O. Box 1912, Mobile, Ala. 36601) comes some interesting news. We also had a very pleasant telephone talk too. Steve's roster includes those from outside Alabama, so if you have a mind to belong an active comix group but can't muster enough people in your own area, here's your chance to join one. Already there are people from Albany, N.Y., Marietta, Ga., Hartsdale, N.Y., Pittsburgh, Pa. and Westport, Conn. who belong. To promote panelology, Steve has been waging a one man crusade in Mobile, having appeared on TV three times within 8 days, had another article written about himself in the February 17th issue of the Press Register and has other offers. Steve works for the Press Register, and therefore has access to wire service and other media news. That's how he was able to get the publicity release and photo of the George Pal Doc Savage movie which appears elsewhere in the column. To Steve I say much thanks!

You e right about the Lil Orphan Annie newspaper strip LOU. With so many talented artists trying to get a deserved break, how a non-entity can be allowed to display his nauseous style in so important a showcase is beyond comprehension. Who this David Lettick is I do not know.

DOUG KENDIG of Naniame, B.C., Canada is looking for information about courses in Comic Art taught in the schools. I've already given him STERNO'S address. If you can help this young man with his research work, please drop him a card at 15 Strickland ZIP code V9R-4S1.

"You made it look like I had died" wr te my buddy RAY MILLER. Actaully I haven't missed an issue of RB-CC. I've already sent in my new column for #108. Now you readers will have the opportunity of perusing the other side of R.M.'s talents.

A tape from DOC BYNICKY which he shared with one of his environmental control professors who lectured on the obtaining of grab samples in the field. The next time I hear from you LARRY, I suspect your voice will be somewhat haggard and ear greatly bent from 'The Large One's' two week visit to his "Gang Members" and parents. I'm talking about DUFFY VOHLAND of course.

Hey BEN POINDEXTER! Your name came up in a phone conversation with STEVE BARRINGTON. How about a progress report on your Pittsbrugh Panelology Club for interest readers?

****

COMING NEXT ISSUE: "How I Broke Into The Pros" by E.E. "Duffy" Vohland, with side notes by his New York guardian angel. The second part of the Natl. Cartoonist Society's Album including a listing of all the awards and receivers given since the NCS's formation. "Minor League Super Heroes" will feature Capt. Fearless and the original Mr. Miracle. A commercial advertisement taking a swipe at Tarzan. The usual features and some surprises.

****

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PLEASE LET ME KNOW IF YOU PREVIOUSLY ORDERED EITHER OF THESE AND YOUR ORDER WAS NOT RECEIVED.

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HOUSTON

Southwest Fandom'

Here we go again.....HOUSTONCON '74! Southwest fandom's largest fan convention is headed your way again with one of the greatest line-ups of films, guests, activities and serials ever assembled at any convention! And it all happens here June 20-23. But don't take our word for it, just read on.....

Guests

If you thought last year's line-up was something, wait'll you feast your eyes on the following roster for HOUSTONCON '74. All guests are confirmed as of this writing:

KIRK ALYN - Famed film star of two Superman serials, not to mention BLACKHAWK and three other action-filled cliffhangers. Deservedly called by serial fans, "The Last of the Serial Kings".

ALAN BARBOUR - Author of many books on films and serials, including DAYS OF THRILL AND ADVENTURE and THE THRILL OF IT ALL, founder of the Screen Facts Press, and acknowledged serial authority.

FRED FREDERICKS - Currently the artist of the MANDRAKE THE MAGICIAN strip and former artist for Dell.

JOCK MAHONEY - Former screen Tarzan and one of the greatest action stars of all time. His impressive credits include THE RANGE RIDER and YANCY DERRINGER television series ....not to mention three serials, two Tarzan films, and many, many more films.

DON NEWTON - Former fan artist, now a pro for Charlton. Don will have some of his beautiful work on hand for sale and display.

DAVE SHARPE - Action ace and stutman supreme. The man who supplied many of the thrills in such films and serials as THE GREAT RACE, CAPTAIN MARVEL, SPY SMASHER, DRUMS OF FU MANCHU, and many others.

KENNETH SMITH - Artist and publisher of PHANTASMAGORIA, one of fandom's premier publications. Kenneth will have a large display of his beautiful work here at HOUSTONCON.

AL WILLIAMSON - EC artist and one of the greatest comic artists of all time. Al will be here to meet and chat with all of his many fans at HOUSTONCON '74.

And if that weren't enough, we've got several more guests lined up awaiting schedule clearance. Which just goes to show you that we're pulling out all the stops to give you the best convention of them all.

JUNE 20-23, 1974

Films

Just ask anyone who has ever attended a past HOUSTONCON, and they'll tell you our film line-ups are among the best ever offered.....and this year is no exception. Already scheduled and confirmed for HOUSTONCON 74 are:

ANIMAL CRACKERS - The Marx Brothers in one of their funniest (and rarest) titles.

BLONDIE IN SOCIETY - One of the hilarous "Blondie" films starring Arthur Lake and Penny Singleton.

CHARLIE CHAN AT THE WAX MUSEUM - The wily oriental detective (in the person of Sidney Toler) in one of his best.

THE CRIMSON GHOST - Republic's action-filled cliffhanger starring serial queen Linda Stirling in 12 pulse-pounding chapters.

DICK TRACY VS. CRIME, INC. - The best of the four Tracy serials made by Republic Pictures. Starring Ralph Byrd (who else?) CRIME, INC. pits Tracy against an invisible for ("The Ghost") in 15 chapters of unexcelled serial excitement.

FORBIDDEN PLANET - One of the all-time great science-fiction films. Walter Pidgeon and Leslie Neilson star.

GULLIVER'S TRAVELS - The breathtakingly beautiful 1939 Dave Fleischer (POPEYE, the SUPERMAN cartoons) animated feature. (In color).

ISLAND OF LOST SOULS - The magnificent film version of H.G. Wells' THE ISLAND OF DR. MOREAU, starring Charles Laughton.

JASON AND THE ARGONAUTS - Ray Harryhausen's fantastic animated masterpiece featuring some of his best work.

THE LONE RANGER - Thought to have been lost for over 30 years, HOUSTONCON '74 has uncovered what may be the most complete print of this...the rarest serial of them all. 15 masterful chapters. Considered to be the best western serial ever made.

MARS ATTACKS THE WORLD - The feature version of Universal's FLASH GORDON'S TRIP TO MARS serial starring Buster Crabbe.

1984 - George Orwell's prophetic, chilling story of the future starring Edmond O'Brien and Jan Sterling.

PEARL OF DEATH - Basil Rathbone stars as Sherlock Holmes in one of the finest films in the series.

THE SPIDER'S WEB - Undoubtably, the finest adaptation from the pulp media and Columbia's greatest serial. Warren Hull stars as pulpdom's caped avenger in 15 blazing chapters.

SPY SMASHER - Fawcett's legendary comic hero comes to life in this action-packed Republic serial. Here's your chance to see all 12 fantastic chapters starring Kane Richmond.

THEM - Frightening story of giant mutant ants ....nominated for an Academy Award for best special effects.

NCON '74

s Largest Convention!

WAR OF THE WORLDS - George Pal's fantastic film starring Gene Barry. Winner of an Academy Award for special effects.

B-WESTERN SAMPLER - Hours and hours of films starring your favorite B-western stars like Hopalong Cassidy, Roy Rogers, Allan "Rocky" Lane, Bill Elliott, and many more.

CARTOON SAMPLER - No less than three hours of non-stop animated cartoons featuring Bugs Bunny, Donald Duck, Mickey Mouse, Mighty Mouse, Popeye....all the great ones.

SERIAL SAMPLER - A plethora of miscellaneous episodes from the best of the cliffhanger crop. Titles like DRUMS OF FU MANCHU, FLASH GORDON, CAPTAIN MARVEL, DAREDEVILS OF THE RED CIRCLE, KING OF THE ROCKETMEN, and many more.

TELEVISION RETROSPECTIVE - A selection of many of your favorite television programs from years past. You'll see titles like SUPERMAN, TERRY & THE PIRATES, HOWDY DOODY, THE LONE RANGER, CAPTAIN MIDNIGHT, JUNGLE JIM, THE WHISTLER, and many, many more.

O.k., that would be enough for most conventions, but we're not through yet! Just to give you an idea of the magnitude of our film program, we'll be using no less than three screening rooms to run all of the films! So, if you love films, you've got to be at HOUSTONCON '74!

Dealer's Room

Like last year, HOUSTONCON 74's dealer's room promises to hold the most frentic, fast - paced dealing you've ever seen in the southwest. With over 100 tables up for grabs, you'll see one of the largest arrays of comics, pulps, movie material, films, premiums.....well, you name it. It's sure to be here at HOUSTONCON '74. And if you'd like references, just ask some of the people who were present at HOUSTONCON '73 about the dealing: Bud Plant, Terry Stroud, Russ Cochran, G.B. Love, Bruce Hamilton, Larry Bigman, Roy's Memory Shop, and others. We're sure they'll back us up when we say that no other fan convention ever held in the southwest has ever equalled the dealing at last year's HOUSTONCON '73....and we'll be doing our best to top that in '74!

Convention Site

This year's HOUSTONCON will be held at the luxurious Sheraton-Licoln Hotel, located in the heart of downtown Houston. Each room is has color TVs, am-fm radio, individual climate control, and is smartly decorated. Special rates for all HOUSTONCON delegates are as follows:

One person per room---------$21.00 each
Two persons per room--------$13.00 each
Three persons per room------$ 9.00 each

You can make your reservations direct by calling toll free (800) 325-3535.

STAR TREK FANS!

In conjunction with HOUSTONCON '74, we will be holding a regional STAR TREK convention that we are calling STAR TREK '74. It's another HOUSTONCON first: a convention within a convention! It costs nothing extra other than the regular membership fees. We will be running several of the STAR TREK episodes, the hilarious STAR TREK bloopers, have a STAR TREK slide show consisting of over 500 choice slides from the series, plus we'll have a beautiful display of paintings, artwork, stills and other STAR TREK items. It is just our way of reinforcing the fact that HOUSTONCON is the convention that truly has something for everyone. So, if your thing is STAR TREK...you've got to be here at HOUSTONCON-STAR TREK CON '74.

Tickets & Tables

Now before you think all of this is going to cost a small fortune, we'll tell you that ticket and table rates are:

Tickets (Before April 1).....$ 6.00
(After April 1).....$ 7.50
(At the door).....$10.00

Tables (Before April 1).....$15.00
(After April 1).....$20.00

Tables are going at a record rate, and if you want one, better get it in a hurry. No hardsell ....no pushing. Over 50% of the available wall space has already been sold, and ideal floor locations are disappearing rapidly. HOUSTONCON '73 sold completely out of tables, and table sales are ahead of the '73 pace.

More

There's a lot more to HOUSTONCON '74 like door prizes (How about an original painting of CAPTAIN MARVEL by C.C. Beck for starters....not to mention original art by Williamson, Fredericks, Newton and other), auctions (with no percentage fee charged on items entered), art shows, and much more. But that's why we put out our Houstoncon Progress Reports, which will fill you in on all the fun to be had at HOUSTONCON '74. For an SASE, we'll be happy to send you one.

So don't miss out on the fantastic time to be had here, this June 20-23. It'll be the convention everyone will be talking about for a long time to come.

To order tickets or tables write:

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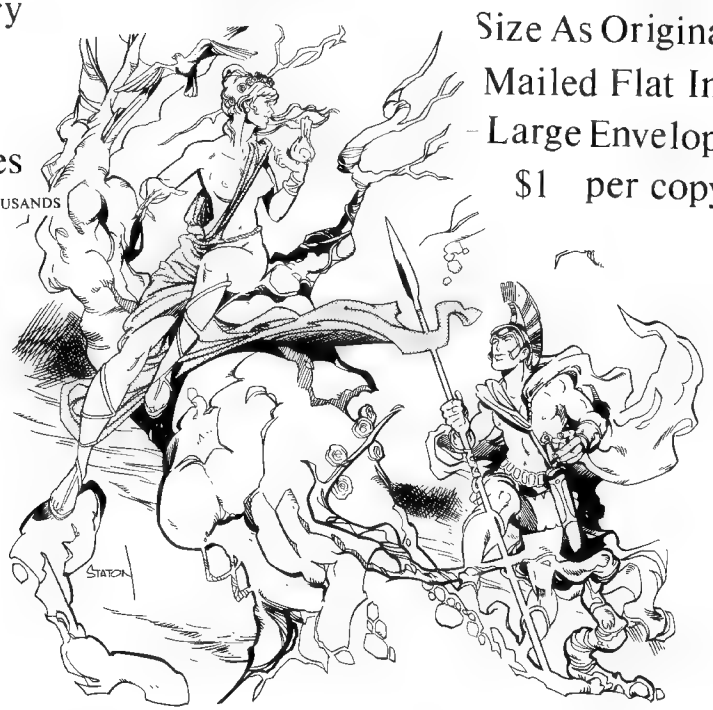

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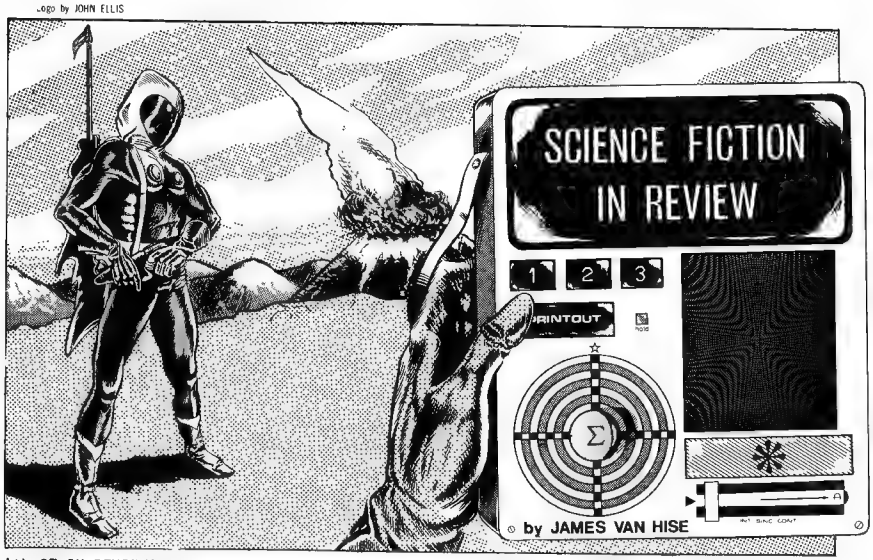


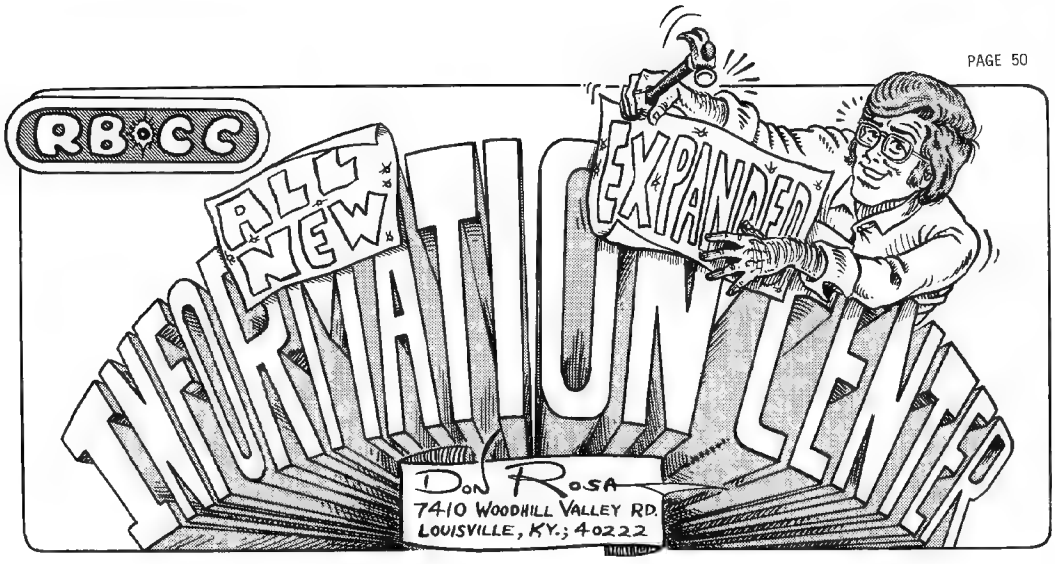
In keeping with SF IN REVIEW's tradition of covering what SF is intended to stand for (that's Speculative Fiction, which means just about everything), I'm openning with a film review of "The Exorcist".

THE EXORCIST [movie] - Being quite a film fan, I go to the show quite often, attending at least fifty films a year, but never have I experienced such an assault on my senses, such an emotional wrenching, as I encountered upon viewing "The Exorcist". Like many others I was caught up in the frenzy that stories about the movie had produced. All that I saw on television about it and read in the newspapers had gotten into my blood; I had to see it. Ordinarily I'm turned off by sensationalistic promotion, but this was something more as the sensationalism was coming not from the producers (who had mounted a surprisingly low-key campaign for a horror film, much less this one) but from the people who had seen it. So having seen countless horror films, and having read a great deal about the film already (I hadn't read the book, but plan to now) I felt assured that I was quite prepared for it. Sure I was prepared, about as prepared as I am to fight a steam roller bare handed. This is one of the most well made films I've ever seen. You don't realize why it worked so well until it's over and you look back over it. The movie is two hours long and the first forty-five minutes is specially designed to lull you, to make you put your guard down as hardly anything surprising happens, and what minor jolts there are happen quickly and the impact quickly fades. Thus I was watching what, at first, appeared to be a film that was little more than average. It became almost boring. But then the very gradual, almost imperceptable build up of suspense was unleashed in a torrent of tension and shock that just about knocked me out of my seat! I won't even try to describe what happened because it would be grossly unfair to do anything that would spoil this experience for anyone. What I will say is that I found nothing in it that was sickening nor sexually explicit. There is some tremendously foul language from the possessed girl (if words bother you, they didn't me). All of the shock is the result of tremendous makeup, special effects, highly effective directing and an atmosphere charged with tension that doesn't break for almost the entire last hour of the film. This film has the finest and most skillful execution of visual shock I have ever seen. It is shock meant to stun with its vividness, not sicken or repulse and it's handled unbelievably well.

When the film ended I knew I had truly had a rare cinematic experience because of the tension I was still possessed with. "The Exorcist" is not to be missed if you want to see a jolting and fascinating motion picture.

THE GODS THEMSELVES by Isaac Asimov [novel] - The book won the Hugo Award last year for best novel and I can't say that I agree that it deserves that distinction. The plot concerns an exchange between two universes, ours being one of them, of electrons which result in energy being given off at each end of the pump; cheap energy. It is hailed as a triumph but a scientist on Earth believes that the pumping will upset the fission/fusion balance in the sun, causing fission to become slightly more difficult while fusion becomes easier, the feared result being the sun possibly going nova. The scientist is reviled for this belief as the complex math predicting it can just as easily be interpreted in different ways. In the alternate universe there are similar fears, except in reverse. They need the pumping to survive as their sun is dying. The book is in three sections; the first dealing with the discovery of the pump and one man's futile fight against it, the second with the beings in the alternate universe, and the third with the moon base where the inhabitants discover how to deal with the problem. The first part is the best, while the second part is largely dull, ending when it is finally getting interesting. The third part is anticlimactic at best. The main fault of the book is not the idea, as that's a very fine one and is very minutely explored. The problem is that the plot is much too padded, essentially being a short story drawn out into a novel. It is satisfying at the beginning, but becomes increasingly less so as it continues. A disappointment, really.

NEWS IN THE FUTURE TENSE: Harlan Ellison has completed the teleplay for "Brillo", an upcoming movie of the week concerning an experimental robot policeman.*** CBS is firming up plans for a "Planet of the Apes" TV series for fall 1974.*** "Death in a Capsule" is the tentative title of an ABC Wide World of Entertainment segment concerning four Skylab astronauts who find that one of them is missing after a sleep period.*** Ron Ely, former TV Tarzan, has been chosen by George Pal to play Doc Savage. Fans of the original pulps will agree with the choice, while fans of the James Bama paperback covers will not.*** "Genesis II" will return with a drastically changed format on ABC as "Planet Earth". The character of Dylan Hunt has been dropped with only the PAX concept remaining.*********



Well...(ehem)... I imagine that the first piece of information which I should impart to the (discriminating) readership of the "Rocket's Blast * Comicollector" is a very brief introduction of the new proprietor of the "RB*CC Information Center", ME, whose name corresponds with the by-line rather tastelessly emblazoned on this column's heading. Outside of my personal collection, the only form of credentials I can offer is my ardent devotion to the invaluable Trivia, priceless minutia, and various other aesthetic statistics-of-dubious-import which concern my hobbies. As Bob Overstreet could doubtless tell you, like him I might revel in the new-found knowledge that "Premiere Magazines" published a one-shot comic, "Horror from the Tomb", in Sept. 1954; and I still recall that questionable red-letter day when I learned that "Nancy and Sluggo" had formerly been "Comics on Parade". Similarly, while watching the Late Late Show I may be frequently flung into my movie-reference books to confirm my suspicion that the extra who just walked across the screen was actually Alvy Moore! ... I offer this possibly perverse attitude to "fandom" as, what Charles Foster Kane might have called, my "declaration of principles" (hoping that Joseph Cotten doesn't sarcastically send a clipping of it back to me at some later date); and having done so, I place myself obediently at your service.

Lest anyone misconstrue my intentions, I do not plan to allow this column to soon forget it*s daddy, Raymond L. Miller. Raymond has been "Fandom's answer man" since his initial association with this sort of column in the early 60's when Bob Jennings started sending Ray questions for the information dept. of Bob's pioneering fanzine "Comic World". Bob also began an information center in the original "Comic Reader" series, and when he relinquished his post in 1965 Glen Johnson, then editor of "TCR" (around issue #36), asked Raymond to do a similar column. So, with issue #39 "The Question & Answer Corner" by Raymond Miller was born. The column appeared off & on (more off than on) during Glen's (and later Derrill Rothermick's) editorship before it was dropped; Ray tells me the first question to appear came from Paul Mcspadden: "Was there ever a Timely comic titled "Angel Quarterly"? (Nope). Next, with issue #48 of the one-n'-only RB*CC Raymond started his "Oddity Page" soon to become "Oddities & Flashbacks"; this was replaced in RB*CC #61 with the historic first appearance of the "RB*CC INFORMATION CENTER"! That first attempt at "IC" (as Ray calls it) was a paltry single page - but it soon expanded to the many pages of questions, answers, indexes (or "indices", depending on your school of thought), articles and special features that I, along with the rest of you, have enjoyed for (lo) these many years. As Raymond passes this prestigeous column on to his grateful succeedor, I can only try to attain the measure of accuracy, style and grace with which Ray has pilotted "IC" throughout the last 47 issues.

My next announcement will explain the "EXPANDED" blurb on that ersatz logo. I would like to initiate additional question-&-answer features for the fields of MOVIES, TELEVISION and OLD RADIO!!! As reasoning for this move I quote Ray Miller (who?) who expressed it perfectly when I asked him if he'd object to my ideas. He wrote: "Since RB*CC has become more of a Nostalgia or Trivia 'zine dealing with a little bit of everything - not just comics - I feel IC would welcome questions on movies, TV & Radio. These fields have a vast following (!) and I know that many fans take comics & old movies hand in hand. I do, M.C. Goodwin does - many do. Great idea." -- Therefore & to wit, beginning with this issue, should any reader wish to know what Lynne Overman's last movie role was, the date & title of CBS' "Schlitz Playhouse of the Stars" that starred Edmond Gwenn, or which actors portrayed "the Whistler" on radio -- just drop me a line and I'll try to tell you. Naturally, however, the primary objective of this column was, is, and shall remain the noble media of THE COMICS.

In regards to the readers whom I serve (I mean I assume I have readers. There is someone reading isn't there? Hello?! HALLO!?), I ask several favors: First, if there are any fans with special fields of expertise or knowledge in any area of comics, movies, TV, etc., I would appreciate to hear from such individuals who would be willing to help out if need be. In other words, if I receive a question on, say f'rinstance, "Dollman" comics... if I can't handle it myself I'd like to know that I can probably obtain an answer from Melvin Schmiddlaupp, the "Dollman" collector; this seems a bit more desirable than a long series of "can anyone answer this"'s in my column! -- Also, I'd like to know what indexes (indices?) readers would like to see me put together (if, indeed, ANY). I don't feel as though I'd like to limit the number of questions from a single reader (at least not till some bozo sends me 53 questions on the life & times of Mr. Fantastic) But I'd like to preserve Raymond's request that 2 (count 'em -- two) 8¢ stamps be enclosed with every set of queries to help pay for the correspondence that tuff questions often entail. The only other request I'll make of readers is to answer, each issue, one connoisseur Trivia question for your enjoyment, to keep you on your toes, and for the general hekuvit. The only prize I can offer for correct answers might be in the form of an 8¢ stamp (of which I hope to soon amass prodigeous amounts!!!)

One last point I'd like to trouble you with is my style; if there are questions from 11 different people in a given "IC" then of the 2000-plus RB*CC readership there will be at least 11 individuals who will be interested in reading the "Information Center" that issue. It would, therefore, seem to me that my most difficult and intrinsic task is to make "IC" interesting for everyone to read even if they are particularly intrigued by none of the questions and-slash-or answers. To these ends I will try, now and then, new ideas of design and format, not to mention the occaisional injection of a little "wry wit", if no one finds it too objectionable.

I thank you and I will see you again next time whe-*....oop....I... almost forgot the questions! I apologize for this long lead-in, but it seemed necessary...won't happen again, I promise. So.....

page two:

Well, the first matter I should attend to is, as they'd call it at the ol' town meetin', "old business". There were a few unanswered inquiries in last issue's IC which I think I'll get out of the way before I press on....

NOEL T. BYRNE -- Piscataway, N.J.
WHICH ISSUES OF DELL'S DISNEY COMICS DID WALT KELLY DO???

Last issue Ray printed a list of Kelly's Disney covers that I sent him. Since then another issue has come to my mind: Kelly did the cover for "4 Color" #92 which featured Pinocchio. This late-1945 comic also had interior work by Mr. K. including an (Unca) Donald Duck story. (Have I forgotten any others?)

JIM WARREN -- Longmeadow, Mass.
IN WHICH ISSUES OF "SENSATION COMICS" DID JOHNNY PERIL APPEAR?

After the male-chauvinist-powers-that-be-(were?) ousted Wonder Woman and her liberated super-heroine companions from the pages of "Sensation", Johnny Peril's 50's-horror-comic adventures appeared in the comic for the remaining 11 issues of its run: #107-117 (#109-117 being titled "Sensation Mystery").

WHO REPLACED WONDER WOMAN AS COVER AND LEAD FEATURE IN "SENSATION"???

#107 through #111 cover-featured various interior horror tales and other evil junk like that; #112-117's covers showed scenes from the issues' Johnny Peril stories.

IN WHAT ISSUE OF "WHIZ" DID "SIVANA'S ANCESTORS" APPEAR???

"Capt. Marvel and Sivana's Family Tree" (featuring Sivana's ancestors) appeared in "Whiz" #109, May 1949. ('Zat the one?)

RICHARD CENTOLA -- Barrington, N.J.
WHICH ISSUES OF "POLICE COMICS" FEATURED KEN SHANNON???

Reed Crandall's Irish crime-buster (who looked even more like Fred MacMurray than did Capt. Marvel) appeared in "Police Comics" from #103 till the final issue, #125. (That's Nov. 1950 through Apr. 1953).

JOHN IAVARONE -- Albany, N.Y.
HOW MANY ISSUES OF THE GIVE-AWAY "BIG BOY" WERE PUBLISHED???

"The Adventures of Big Boy", a BIG BOY RESTAURANT give-away comic is still being published; as of this writing, #202 is currently available. Larry Bigman once showed me a full set of "Adv. of Big Boy": there were two different (regional) first issues in 1956, one with Bill Everett art!

WHAT ISSUE OF "NOT BRAND ECHH" FEATURED AN "ARCHIE" SATIRE???

I'm giving Archie information to John Iavarone whom a rather self-indulgent fanzine quiz once termed THE Archie fan? Anyhow, "Arch and the Teen-Stalk" by Jim Mooney & Roy Thomas was in "Not Brand Echh" #9.

TERRY YAKISH -- Des Moines, Iowa
Mr. Yakish asked if having a set of comics bound would alter their value. Well, a set of professionally bound comics is a beautiful thing to behold...they're your comics, so if you'd like 'em bound then by all means DO so (too many people already collect certain comics, etc., merely because OTHER people think they're valuable.) However, many collectors (including myself) consider the 10¢, 12¢(or whatever) comic an art form physically as well as in regards to the script and art it contains; personally, I would never consider a bound set of comics for my collection, regardless of contents or price. Naturally, not everyone has this weird idea, but if you foresee some future possibility of trying to sell (shudder) your collection... just take the above into consideration.

GARTH WHETZEL -- Sharon, Pa.
To make a long question short, Mr. Whetzel would like to collect the Adam Strange reprints in "Strange Adventures" rather than the expensive originals and he wanted to know which stories were reprinted where. This calls for a quick switch to my alter-ego, the super-hero (or super-villain, depending on your opinion) INDEX-MAN!! Any interested parties should also refer to the "Mystery in Space" index in RB*CC #106...

"Strange Adventures" reprint	original
SA #217: "Secret of the Eternal City"	from SHOWCASE #17
SA #218: "Planet & the Pendulem"	" " "
SA #219: "Menace of the Robot Raiders"	from MIS #53
SA #220: "Beast from the Runaway World"	from MIS #55
SA #221: "Duel of the Two Adam Stranges"	from MIS #59
SA #223: "Beast With the Sizzling Blue Eyes"	from MIS #62
SA #224: "The Weapon that Swallowed Men"	from MIS #63
SA #225: "The Radio-Active Peril"	from MIS #64
SA #226: "The Mechanical Masters of Rann"	from MIS #65
SA #227: "Challenge of the Giant Fireflies"	from MIS #67
SA #228: "The Fadeaway Doom"	from MIS #68
SA #229: "Menace of the Aqua-Ray Weapon"	from MIS #69
SA #230: "Vengeance of the Dust Devil"	from MIS #70
SA #231: "Challenge of the Crystal Conquerors"	from MIS #71
SA #232: "The Multiple Menace Weapon"	from MIS #72
SA #233: "Invisible Invaders of Rann"	from MIS #73
SA #234: "The Spaceman Who Fought Himself"	from MIS #74
SA #235: "The Planet that Came to a Standstill"	MIS #75
SA #236: "Challenge of the Rival Starman"	from MIS #76
SA #237: "Ray-Gun in the Sky"	from MIS #77
SA #238: "Shadow People of the Eclipse"	from MIS #78
SA #239: "The Metal Conqueror of Rann"	from MIS #79
SA #240: "The Deadly Shadows of Adam Strange"	from MIS #80
SA #241: "The Cloud-Creature That Menaced 2 Worlds"	MIS #81
SA #242: "World War on Earth and Rann"	from MIS #82
SA #243: "The Emotion Master of Space"	from MIS #83
SA #244: "The Powerless Weapons of Adam Strange"	MIS #84

This leaves "Showcase" #18 & 19 (two stories per issue - both Adam Strange) un-reprinted, as well as "Mystery in Space" #54, 56-58, 60, 61, 85-100, & 102 all un-reprinted. Guess you'll hafta' shell out for the originals on all these, Garth ol' man.

That finishes off last issue's questions (at least, the few I can handle)...now I'll eeeaaaassse into THIS issue's. (!)

ROBERT CHAPMAN -- Fountain Valley, Ca.
IN WHAT COMICS APPEARED ADAPTIONS OR OTHER VERSIONS OF STORIES BY ROBERT HEINLEIN, ISAAC ASIMOV, ARTHUR CLARKE, OR RAY BRADBURY???

Omigosh, I feel another index creepin' up on me already! Actually, I don't know of any comic book adaptions of work by Clarke. Asimov's "Fantastic Voyage" was indirectly adapted to a Gold Key in 1966 (the comic being a version of the movie version). Adaptions of Heinlein's "Destination Moon" moo'm' pitcher appeared in the premiere issue of D.C.'s "Strange Adventures" (Aug.-Sept. 1950), and in "Destination Moon" an un-numbered 1950 Fawcett movie comic (art by Curt Swan); this latter comic was reprinted in Charlton's "Space Adventures" #20 (March 1956) under the title "First Trip to the Moon" and was reprinted again under this disguised title just two years later in "Space Adventures" #23 (the comic series was out of production for a while). Now, as for Bradbury...this was one of the first questions Ray Miller forwarded to me and he already had a list prepared of Bradbury's work. As I again don my INDEX-MAN costume, I present:

E.C. COMICS ADAPTIONS of RAY BRADBURY stories
submitted by Ray Miller, hisself

story title	comic title/issue	artist
"Black Ferris"	"HAUNT OF FEAR"#18	Jack Davis
'Changeling"	"WEIRD SCIENCE"#20	Jack Kamen
"The Coffin"*	"HAUNT OF FEAR" #16	Jack Davis
"The Emissary"	"VAULT OF HORROR" #22	Jack Kamen
"The Flying Machine"	"WEIRD SCIENCE-FANTASY"#23	B. Krigstein
"The Handler"*	"TALES FROM THE CRYPT"#36	Graham Ingels
"Home to Stay"	"WEIRD FANTASY" #13	Wally Wood
"I, Rocket"**	"WEIRD FANTASY" #20	Al Williamson
"King of the Grey Spaces"**	"WEIRD FANTASY"#19	Severin & Elder
"The Lake"*	"VAULT OF HORROR" #31	Joe Orlando
"Let's Play Poison"*	"VAULT OF HORROR" #29	Jack Davis
"The Long Years"**	"WEIRD SCIENCE" #17	Joe Orlando
"Mars is Heaven"**	"WEIRD SCIENCE" #18	Wally Wood
"The Million Year Picnic"	"WEIRD FANTASY" #21	Severin & Elder
"The October Gang"	"SHOCK SUSPENSTORIES"#9	Jack Kamen
"The One Who Waits"**	"WEIRD SCIENCE" #19	Al Williamson
"Outcasts of the Stars"**	"WEIRD SCIENCE"#22	Joe Orlando
"Punishment Without Crime"**	"WEIRD SCIENCE"#21	Jack Kamen
"The Screaming Woman"*	"CRIME SUSPENSTORIES"#15	Jack Kamen
"The Silent Towns"	"WEIRD FANTASY" #22	Reed Crandall
"The Small Assassin"*	"SHOCK SUSPENSTORIES"#7	George Evans
"A Sound of Thunder"	"WEIRD SCIENCE-FANTASY"#25	Al Williamson
"Surprise Package"	"WEIRD SCIENCE" #20	Jack Kamen
"There Was an Old Woman"*	"TALES FROM THE CRYPT"#34	G. Ingels
"There Will Come Soft Rains"**	"WEIRD FANTASY"#17	Wally Wood
"Touch and Go"*	"CRIME SUSPENSTORIES"#17	Johnny Craig
"What the Dog Dragged In"	"VAULT OF HORROR"#22	Jack Kamen
"Zero Hour"	"WEIRD FANTASY" #18	Jack Kamen

* = reprinted in the Ballantine book, "Autumn People"
** = " " " " " " "Tomorrow Midnight"

CHARLES LAWRENCE -- Falkland, N.C.
FOR YOUR INFORMATION CENTER: IDENTIFY COVERLESS "PLASTIC MAN" WITH LEAD STORY, "THE OVERLORD OF CRIME".

Yes SIR! ...we at RB*CC have a big budget, so I can generously offer you a choice of TWO possible issues: "Overlord of Crime" was first printed in "Plastic Man"#33, Jan. 1952; rounding out that issue were a Woozy Winks short, plus "Foto Finish" and "Kidnappers". Later that same story was reprinted in "Plas'" #58, Jan. 1956, along with another Woozy and "Two Plastic Men".

COULD YOU DATE AND GIVE ME A VALUE ON THIS MICKEY MOUSE FIGURINE: CHINA 3½ INCHES HIGH, IN OLD OUTFIT - RED SHORTS AND YELLOW SHOES - BUT ALSO WITH ORANGE CATCHER'S GLOVE AND GOLD CHEST-PLATE. MICKEY HAS PIE-CUT EYES AND A CONICAL NOSE NOT TURNED UP.

Well, there's nothing like a thorough answer, and here's one that Tom Fisher was nice enough to send in:

"This Mickey Mouse china figurine wearing a catcher's outfit is likely one of a set of MM Japanese bisque figures imported by George Borgfeldt & Co., back in the 1930's. An entire set is known to exist in this size with MM represented as each player on a baseball team, and the original cost for the entire set was probably no more than 29¢-59¢ at the most. Today, however, that single figurine would retail for anywhere from $15 to $25, depending on condition, presence (or lack thereof) of original paper label on base, etc. I might add here, too, that well over a hundred different varieties of these Japanese bisque figures are known to exist ranging in size from about 1" on up to 8½-9½" or so, all of MM, Minnie and associated characters and all imported from about 1930 to the beginning of WWII when our trade arrangements with Japan ceased. All these figurines are valuable on the collectors' market with the 3"-3½" size seeming to be the most common, while those ranging from 5"-9½" tend to be the scarcest and hence the most valuable. Price currently seems to range from about $5 for the 1' size in mint condition, on up to about $95 for the largest size in perfect shape."

Tom also sent in an interesting date reference which I used to date this Donald Duck bisque that's been staring at me from my desk for 5 years; I present it here:

DISNEY DATING REFERENCE

"Walter E. Disney ©" --- used between 1929 to 1931
"Walt E. Disney ©" ---- over laps; about 1930 to 1933
"Walt Disney ©" ---- from about 1933 to 1936
"Walt Disney Enterprises Ltd. ©" --- 1932 to 1935
"Walt Disney Enterprises ©"--- 1935 to 1938
"Walt Disney Productions ©"--- 1938 to present

This copyright data applies to toys, dolls figurines and the like. On paper products, books, magazines, films, etc. it was quite different with "Walt Disney Productions, Ltd." and "Walt Disney Productions" appearing as early as 1929.

Again I thank Tom Fisher for his ace reporting -- I only hope I can give such thorough answers during my association with this column!

GENE GALLATIN -- San Antonio, Texas

Let me edit Gene's first query. It's the description of the first comic he ever owned but lost long ago, and would like to get aholt' of again:
THE FIRST STORY IS A NANCY STRIP IN WHICH NANCY TRIES TO GET REVENGE ON SLUGGO'S NEW GIRLFRIEND; THE PLAN BACKFIRES, THE GIRL TURNS OUT TO BE THE FOOTBALL COACH'S DAUGHTER AND NANCY AND SLUGGO LOSE TWO SEASON PASSES TO THE FOOTBALL GAMES. ROUNDING OUT THE ISSUE WAS "PEANUTS", "THE KATZENJAMMER KIDS" AND ANOTHER STORY ABOUT A COUPLA' KIDS.

(If I'd printed Gene's full description of what "little" he remembered of his first comic, I'd hafta' continue it till next issue -- the above should be adequate for identification.) This is obviously a "Tip Top" from around 1958-1961. I can't pinpoint the issue but with those featured characters it would be somewhere in the range of #176-225. Perhaps a philanthropic Bushmiller fan (if any) will help us out. (?)

THERE IS A FREE MONTHLY 6X10½ COMIC BOOK CALLED "MARCH OF COMICS" AND I WOULD LIKE TO KNOW THE VALUE (AND CHARACTERS) IN #1 - 10 & 383.

Right! Early in the run "MOC"(as we abbreviation-enthusiasts call it) was a reg'lar sized comic. Here's a decalogue: (The first issue was dated 1946); (I have no data on #383.)
#1: "Goldilocks" #6:"Popular Fairy Tales"
#2: "How Santa Got His Red Suit" #7: "Oswald the Rabbit"
#3: "Our Gang" (by Walt Kelly) #8: "Mickey Mouse"
#4: "Maharajah Donald (Duck)" (Barks!) #9: "Gloomy Bunny"
#5: "Andy Panda" #10: "Out of Santa's Bag"

Price is a matter of opinion (and brother do I have some opinions on the prices of old comics these days). Anyhow, #1, 2, 6, 9 & 10 might be about $5 each; #3, 5 & 7 around $10; #8 about $15; and #4, with the original Barks work is worth about 50¢ (I say that because I MUST get a copy of it one of these days and it's selling for $100-$150...oop...oh rats.)

WHAT IS "PLOP" #1, 2 & 3 EXPECTED TO BE WORTH IN 20-25 YEARS.

Don't tell me your speculating on batches of current comics. Dealers stockpile new comics and especially first issues by the pound! I still see people offering free "Shazam"#1's with a purchase. In the last few years one may have made a few $'s saving bunches of "Tarzan"#205 or "Conan"#1 but that's about it. (To prove what a hypocrite I am, note the cache of 300 "Shazam" #1's I have nestled in my own closet!) But provided the economy doesn't continue as it is, and assuming there will still be intelligent life on this planet in 1999, I'd guess early "Plop"'s might be selling for a coupla' bucks anyhow. (If you asked this question to 50 other people you'd get 50 different opinions, though.)

COULD YOU PRINT A LIST OF 3-D COMICS AND 3-D CEREAL GIVE-AWAYS???

I now turn to a book which I consider the greatest piece of work EV or FOR comic-collectors; I don't value "price guides" AS price guides but THIS one is so VASTLY superior to any other as a wealth of extensive and accurate information that there is truly no contest. Since I'm loyal to the S.F.C.A. and I notice they now have their very own price guide, I won't name the guide I'm referring to (sorry about that, B*b Ov*rstr**t).

3-D COMICS: (all 1953 or early '54)
"3-D-ell", Dell (get it?); #1-3. "3-D Love", Mikeross; #1.
"3-D Action", Atlas #1. "3-D Noodnik", ?; ?
"3-D Animal Fun", (?); #? "3-D Romance", Mikeross; #1.
"3-D Circus", Fiction House; #1. "3-D Tales of the West", Atlas
"3-D Dolly", Harvey; #1. "3-D Tor", St. John; #2.
"3-D E.C.", E.C.; #1, 2. "3-D Whack", " " ; #1.
"3-D Jet Pup", Dimensions Pub.; #1. "3-D 3 Stooges"
"3-D Funny Movies", Comic Media; #1. St. John; #1-3.
"3-D I Love Lucy", Dell; #1. "World's 1st 3-D",(same);#1-3.

The 3-D cereal give-aways were from Cheerios -- there were three sets of 8 (24 different altogether), and all featured either Donald Duck or Mickey Mouse. B*b's list follows:

Set 1	Set 3
#1: "DD & Uncle Scrooge, Firefighters"	#1: "DD, and Witch Hazel"
#2: "MM & Goofy, Pirate Plunder"	
#3: "DD's Nephews, the Fabulous Inventors"	#2: "MM in Darkest Africa"
#4: "MM, Secret of the Ming Vase"	
#5: "DD, with Huey, Dewey & Louie"	#3: "DD & Unca' Scrooge, Timber Trouble"
#6: "MM, Moaning Mountain"	
#7: "DD, Apache Gold"	#4: "MM, Rajah's Rescue"
#8: "MM, Flight to Nowhere"	
Set #2	#5: "DD, Robot Reporter"
#1: "DD, Treasure in Timbuktu"	
#2: "MM & Pluto, Operation China"	#6: "MM, Slumbering Sleuth"
#3: "DD, the Magic Cows"	
#4: "MM & Goofy, Kid Kokonut"	#7: "DD in the Foreign Legion"
#5: "DD, Mystery Ship"	
#6: "MM, Phantom Sheriff"	#8: "MM, Airwalking Wonder"
#7: "DD, Circus Adventures"	
#8: "MM, Arctic Explorers"	

In case I forgot to mention it (and I did) these were all 1954 and "pocket-size".

WHAT DATE OF "LIFE" MAGAZINE DID THE RESULTS OF AL CAPP'S LENA THE HYENA CONTEST APPEAR ???

Darned if I'm not sure I've got that information around here someplace, but, of course I can't find it when I need it! As you went on to say in your letter, this 1946 contest was won by Basil Wolverton...can any Wolverton-freak funish the date???

SAM GURLEY -- San Anselmo, Calif.

COULD YOU DESCRIBE THE CONTENTS OF "CAPT. AMERICA" #1???

Dependable M.C.Goodwin sends me the answer to that'n:

"Case #1: "Meet Capt. America". You've read this reprinted I'm sure. Case#2: Involves Spies & Saboteurs. A Sandor and an Omar foretell explosions which then occur. Turns out that Sandor, who is actually the Nazi Von Kranz, hypnotizes Omar and has him "predict" disasters caused by Kranz. C.A., Bucky & Betty break up the spy ring. Case #3: The villain Rathcove plays chess with figures of key army officers. When his figure on the board takes an officer's piece Rathcove has him killed. He captures Bucky, but C.A. rescues him and captures Mr. R. Case #4: "Riddle of the Red Skull" - I believe this has also been reprinted. C.A. battles R.S. who is posing as head of an aircraft factory. At the conclusion R.S. apparantly kills himself with a hypodermic needle of poison. Also: "Hurricane", in a strip where he captures a murder mob, and "Tuk, Cave Boy" a sort of Tarzan Steal. "

By the way, since no one asked, that was March 1941.

DAVE HARTMAN -- Hoopeston, Ill.
COULD YOU GIVE ME A ROBERT E. HOWARD INDEX???

Hiya, Dave ol' pal. Bet you didn't expect it'd be me answering your question, didja'? Actually the answer comes from Bob Selvig who's on the other line. Come in, Bob:

ROBERT E. HOWARD PULP INDEX

"WEIRD TALES"

1925 -- Aug.
1926 -- Apr.
1927 -- Jan.
1928 -- Feb., Mar.
1929 -- Aug., Sept.
1930 -- Nov.
1931 -- Apr., May, Oct., Nov., Dec.
1932 -- Feb., May, Nov., Dec.
1933 -- Jan., Mar., June, July, Sept., Oct., Dec.
1934 -- Jan., Feb., Apr., May, Aug., Sept., Oct., Nov., Dec.
1935 -- Mar., May, June, Nov., Dec.
1936 -- Jan., Feb., Mar., Apr., July, Aug., Sept., Oct., Dec.
1937 -- Feb.
1938 -- May.
1939 -- Feb., July, Aug.

"ORIENTAL STORIES"
1930 -- Oct.-Nov.
1931 -- Feb.-Mar.

"GOLDEN FLEECE"
1938 -- Dec.
1939 -- Feb.

"STRANGE TALES"
1932 -- June
1933 -- Jan.

"ARGOSY" Aug. 15, 1936

"SPICEY ADVENTURE" 1936-?

INDEX TO PRIMARY R.E.H. CHARACTERS

Conan
"WEIRD TALES"
1932 -- Dec.
1933 -- Jan., Mar., June, Sept., Oct.
1934 -- Jan., Apr., May, Aug., Sept., Oct., Nov., Dec.
1935 -- Mar., May, June, Nov., Dec.
1936 -- Jan., Feb., Mar., Apr., July, Aug., Sept., Oct.

King Kull
"WEIRD TALES"
1929 -- Aug., Sept.
1939 -- Feb.

Bran Mak Morn
"WEIRD TALES"
1927 -- Jan.
1930 -- Nov.
1931 -- Dec.
1932 -- Nov.

JONATHAN THUNDER -- Springbrook, N.Y.
THROUGH COLLECTING OLD D.C. COMICS I HAVE NOTICED THAT MANY HEROES, IN PARTICULAR SUPERMAN AND BATMAN, WERE VERY RADICAL. FOR EXAMPLE, BATMAN MURDERED SHOWING LITTLE EMOTION OTHER THAN THE CRIMINAL DESERVED IT. DURING THESE EARLY YEARS (1938-1941) SUPERMAN WOULD USE ANY ILLEGAL TACTIC IN HIS MEANS TO CATCH A CRIMINAL, OBTAIN A CONFESSION. THESE GUYS WERE REAL TERRORISTS! NOW THE THING I DON'T UNDERSTAND IS WHY, AFTER 1941, DID THESE HEROES REFORM AND START OBEYING THE LAWS OF THE GOVERNMENT???

"Murder"? "Illegal tactics"? Them's mighty strong words! Just the same, there's still a great deal of truth in what you're saying. I recall one story in a very early issue of "Superman" wherein one mad genius tried to electrocute our Man of Steel; he failed,naturally, and only succeeded in charging Superman's invulnerable body with electricity. Superman then walked over to the villain (who was now placidly standing and looking on), touched him and purposely(with-malice-of-forethought?) electrocuted the poor fella' unto-his-death!!! I believe the reasons for such behavior are sundry: First, in the early 30's to early 40's heroes who worked outside the law to harrass villains the law couldn't touch were all the vogue. For example, the Shadow, the Lone Ranger and his grand-nephew the Green Hornet, the Spirit -- these were guys who operated outside the auspices of the law, and were often themselves pursued by both the underworld and the police. Superman & Batman were characters synthesized from various radio and pulp heroes, so in the early years they held close to this form. Secondly, it goes without saying that the'30's idea of law enforcement and the '70's idea of law enforcement are entirely different! In those old days, the law was twisted and distorted in order to get at evil-guys, today the concern is for the poor beleaguered lil' criminal's rights. There's something to be said for and against both styles, but dis is neider da time or da place fer dat. Suffice it to say (as the 53,000 students who did their sociology term-papers on comic books will agree) literary and media heroes reflect the feeling of the times. As to why they changed circa 1941?... as Ray Miller was saying (writing) recently, when double-yew double-yew two broke out the laws of the land really cracked down on everything to maintain the semblance of order which is imperative during war-time. Besides, I'm sure the comic companies felt that the public and service men saw or heard of enuff killing than to put more of it in their funnee books!

The last questions this issue come from the original, genuine & authentic Jerry Bails; Jerry says that he is helping a friend who needs some information for a proposed book on comic heroes in movie serials. He sent these queries to me not knowing of my new connection with "IC", but since I didn't have much luck answering them I thought if I included them here some congenial reader might help out.

JERRY BAILS -- Detroit, Mich.
OVERSTREET'S (*v*rstr**t's) PRICE GUIDE LISTS CAPT. AMERICA AS APPEARING IN A CROSS-OVER IN SUB-MARINER IN "HUMAN TORCH" #33. DID THIS ACTUALLY HAPPEN???

Why, of course it did! Why do you think they call him B*B *v*rstr**t?

ONE REFERENCE SAYS THAT DICK TRACY APPEARED IN "SUPER" COMICS #1-115, ANOTHER SAYS #1-116. WAS DT IN #116???

My set of "Super" is complete up to (you guessed it) #115. So I dunno'...anyone?

EXACTLY WHICH ISSUES OF"POPULAR" COMICS FEATURED TRACY???

Huh? What?

IN WHICH ISSUES OF "RED RYDER" AND "KING" COMICS DID KING OF THE ROYAL MOUNTED APPEAR???

Duh...

WAS NYOKA FEATURED IN "MASTER" #129-133, "DANGER & ADVENTURE" #14-27, OR "ZOO FUNNIES" #8???

She showed up in "Master" #129 but not #133; I dunno' about #130-132. She's featured in this "Danger & Adv." #22 that I have but not in my #14 or #26; I don't know about #15-21, or #23-25. And I find Nyoka in my "Zoo Funnies"#9, but I can't guess about #8. (How's that for a series of half-baked answers?)

DID RED RYDER APPEAR IN "WAR VICTORY" #1???

I dunno'...

"GIFT" COMICS AND "XMAS" COMICS WERE COLLECTIONS OF UNSOLD MAGAZINES. WERE THEY ALWAYS THE SAME BENEATH EACH COVER, OR COULD THE THE INSIDES HAVE DIFFERED???

As with the E.C. annuals, these Fawcetts each contained different comics...each issue unique from all the rest.

Well, that seems to be about all the questions I have on hand this trip. I believe one of the reasons Ray grew tired of doing "IC" is because readers' questions are not nearly as plentiful or "juicey" as they once were. Hopefully my new sections on movies, TV and old radio will remedy that. This column can be as long as need be to accomodate the questions sent in; it's one of those "it is what the readers make it" deals. I could take up space with reproductions of newspaper articles, etc., but I'd rather leave that to Mr. Siegel; or I could stick more spot-illustrations around... in any case, as Ray said for many years, "send all questions, answers, and-slash-or corrections to":

DON ROSA; 7410 WOODHILL VALLEY RD.; LOUISVILLE, KY.; 40222

But before I leave you, allow me to turn the tables and ask YOU this issue's Trivia question. For my first such question I naturally turn to my favorite subject:

** Before Unca' Carl Barks came along and stuck him in **
** Duckburg, what city did Donald name as his hometown **
** when the need arose??????????????????????????????? **

To be eligible for a cash prize, all entries must be postmarked no later than midnight, June 29th, 1951.

PULPS

ERA OF ADVENTURE

by JAMES VAN HISE

RAY BRADBURY

RAY BRADBURY - TIME IN THY FLIGHT - PART TWO

Bradbury's first sale came in 1941 after relentless effort. This first sale was to SUPER SCIENCE STORIES in 1941 and was a crude little story titled "Pendulum". The story concerned itself with a scientist who, after accidently murdering twelve of the world's leading minds, is placed in a giant swinging pendulum. He is rendered almost immortal by the motion and he watches the centuries pass, finally to crumble to dust when he is released by alien invaders. It was hardly indicative of the things to come.

His second sale, "The Piper", appeared in THRILLING WONDER STORIES for February, 1943. It told of the last civilized Martian who lures a primitive race out of the hills by the use of music, and uses them to crush the Jovian invaders who were exploiting the planet.

The stories which followed this included "The Candle" which was written with Henry Kuttner and appeared in the November, 1942 WEIRD STORIES. "Promotion To Satellite" appeared in the Fall, 1943 THRILLING WONDER STORIES. At this time Bradbury had been trying to imitate other SF writers, but in "The Wind" which appeared in the March, 1943 WEIRD TALES, he chose Ernest Hemingway as his model for a story which told hauntingly of a man who is first threatened and then absorbed by the wind. From this point on Hemingway remained a heavy stylistic influence. The September, 1943 ASTOUNDING SCIENCE FICTION published the minor story "Doodad" (which Bradbury had originally titled "Everything Instead of Something") which in no way reflected the quality of his now many non-SF successes. He sold a great deal to WEIRD TALES in this period, including such stories as "The Crowd" in the May, 1943 issue, "The Scythe" in July, 1943 and "The Ducker" in November, 1943. "The Ducker" was Bradbury's first tapping of the mine of childhood memories that were to make him famous. It told the story of Johnny Choir who believed that real war was just a children's game and came through unscathed. Reader response was so enthusiastic that a sequel, "Bang! You're Dead", appeared in the September, 1944 issue.

At this time ASTOUNDING SCIENCE FICTION's editor got first look at every story Bradbury wrote, and turned down every one of them. It's companion magazine, UNKNOWN FANTASY FICTION did buy one of Bradbury's weird tales. The pulp was cancelled though before the story could see publication and didn't appear until Bradbury's first hardcover collection, DARK CARNIVAL, was published by Arkham House in 1947. This story was "The Emissary". And so with the SF market turning down most of what he offered it, he turned most of his attention to the writing of weird tales such as "The Sea Shell", "Reunion", his incredibly poignant "The Lake", "The Jar", "The Poems", "The Tombstone" and "The Night". One story he wrote called "The Long Night" fell into the detective fiction category and so his agent,Schwartz, sold it to NEW DETECTIVE. The editor was extremely impressed with Bradbury's writing and requested more. Bradbury then began selling stories alternately to detective magazines as well as fantasy markets. Two of these stories, "Wake For the Dead" about a completely automated coffin that exacts posthumous revenge for its creator, and "The Small Assassin" which concerned a baby that murders both its parents, were essentially science fiction.

Some SF did appear during this time such as "King of the Grey Spaces" in the Dec. 1943 FAMOUS FANTASTIC MYSTERIES and"I, Rocket" in the May, 1944 AMAZING STORIES, as well as SF stories of lesser distinction like "Morgue Ship" and "Lazarus, Come Forth". Then in the Summer, 1946 issue of PLANET STORIES, two rather different Bradbury stories appeared in the same issue. The first was "Lorelei of the Red Mist" which was a Conan-type adventure written with Leigh Brackett. The other was submitted under the title "The Family Outing" but appeared in that issue as "The Million Year Picnic". This story was worth only $32 to him in cash, but in reader reaction tremendously more.

An augury of the success that was to come was the sale of a nonfantasy, "The Big Black and White Game" to the AMERICAN MERCURY (August, 1945), a mainstream publication. The story concerned racial tensions at a baseball game and was chosen for Martha Foley's THE BEST SHORT STORIES OF 1946. He then sold such stories as "One Timeless Spring", "The Miracles of Jamie" and "The Invisible Boy" to COLLIERS, CHARM and MADEMOISELLE. The October, 1946 MADEMOISELLE published "Homecoming" and the story was included in the O. HENRY MEMORIAL AWARD PRIZE STORIES FOR 1947.

Although Bradbury had previously never received more than a cent a word for SF, it suddenly climbed to two cents a word and he received $250 for "Pillar of Fire" in the Summer, 1948 PLANET STORIES. Bradbury was starting to catch on with readers. He was already clicking with THE NEW YORKER and HARPER'S. Bradbury had long been selling below his market as just a few years later CORONET would condense "Mars Is Heaven" from the Fall, 1948 PLANET STORIES and ESQUIRE would reprint it in full, as well as other SF stories like "The Earth Men", "The Spring Night" and "Usher II". He had two more hardcover collections appear; THE MARTIAN CHRONICLES in 1950 (which is still probably his best) and THE ILLUSTRATED MAN in 1951.

In the early fifties his stories were being adapted by the SF radio shows as well as with gorgeous results in EC comics where nearly thirty of his stories were adapted. He accomplished a dream at this time when he wrote the screenplay for MOBY DICK, a film which Orsen Welles would narrate.

Few stories by Bradbury appear nowadays and when they do they are somehow unsatisfying. The reason for this could be the result of something that Bradbury admitted to. He no longer reads SF, and it shows in his current writing as he seems to be out of touch with the genre he helped make famous. He's even stated that stories he's submitted to SF magazines as well as to PLAYBOY have been rejected in recent years. If those magazines would turn down the drawing power of Bradbury's name, then those stories must have been rather bad. Bradbury hasn't seemed to have gotten the message yet, but I hope he does.

A SOUND OF THUNDER

By RAY BRADBURY

Back sixty million years hurtled the time machine. Suns fled, and ten million moons fled after them . . . and Eckels—the avid hunter—learned his paradise was the land he'd just departed.

THE sign on the wall seemed to quaver under a film of sliding warm water. Eckels felt his eyelids blink over his stare, and the sign burned in this momentary darkness:

TIME SAFARI, INC.
SAFARIS TO ANY YEAR IN THE PAST.
YOU NAME THE ANIMAL.
WE TAKE YOU THERE.
YOU SHOOT IT.

A warm phlegm gathered in Eckels' throat; he swallowed and pushed it down. The muscles around his mouth formed a smile as he put his hand slowly out upon the air, and in that hand waved a check for ten thousand dollars to the man behind the desk.

"Does this safari guarantee I come back alive?"

"We guarantee nothing," said the official, "except the dinosaurs." He turned. "This is Mr. Travis, your Safari Guide in the Past. He'll tell you what and where to shoot. If he says no shooting, no shooting. If you

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KEYHOLE, installment number 27, for inclusion in RBCC #108, March, 1974. Written by Gary Brown, 21010 NE 14th Avenue, North Miami Beach, Florida 33162. All questions, letters and inquiries are welcomed at the above address or directly to the RBCC, c/o G.B. Love.

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After twenty-six installments of KEYHOLE in both Collage and RBCC, we think it is time for a few changes, an explanation and perhaps several new directions. First of all, I'm sure you've already noticed that the familiar bi-line of "Hamilton Benedict" is no longer at the start of this column. Let's tell this as straight as possible.

The name has changed, but the insides remain the same. For the past few years I have been writing this column under the pseudonym of "Hamilton Benedict." The reasons for doing so aren't really important. At the time I began the column for Gordon Love in Collage, I was (as I am now), knee-deep in many sundry and miscellaneous projects in comics fandom. Some of the writing and typing had gotten to be interlaced with a hum-drum sameness. It was interesting and fun, but the challenge was beginning to leave. When I accepted the task of doing KEYHOLE, I wanted to make it exciting enough to both myself and my readers, that I would want to continue with the project past two or three installments.

I doing so, I decided on two goals; one, to make KEYHOLE as loose as possible. I warned G.B. that I would be doing everything from giving news to reviews to kind comments to nasty cracks. KEYHOLE would bend with my current mood and contain just about anything I felt was readable and entertaining.

Second, was to write the column under the name of "Hamilton Benedict." It was one of those "gee, I'd always like to do this" sort of gestures. There was no great significance in the move, other than enthusiasm behind the thought and the fact that "Hamilton Benedict" was the main character in Neal Adams' "Stop That Kid Before He Wrecks The World" story in Spectre #4. It provided for the looseness in many of the columns, and also brought about difficult times when what you'd like to say goes beyond names and places.

The entire time Hamilton existed actually turned out to be rather run-of-the-mill. He wasn't particularly controversial and no one seemed to mind his being around. But these are times to drop masques. To face each other with the best possible position for our views...but in the whole of it, no lose our sense of humor.

For those of you not familiar with my fannish work, I've published issues of Comic Comments and Gremlin, written for such fanzines as Comic Fandom Monthly, RBCC, Paragon, Realm, Capa-alpha, Collage, and The Menomonee Falls Gazette. I was editor of Comixscene and now am contributing to such publications as Mediascene, The Monster Times and Inside Comics.

While I won't claim to know every little thing that happens in the comic book industry, I know many people in the field and feel as though many of the 'reasons' why things happen can be explained for you here in KEYHOLE. If I don't know, you can be sure that I'll be asking someone who does.

In the coming months, KEYHOLE will continue to be full of just about everything you can imagine (and I know I leave myself open there,but remember that sense of humor bit a few paragraphs ago?). We'll be doing some news reporting, asking some important questions, trying to find the answers, reviewing things, disviewing things, running letters and giving opinion.

We want to hear from everyone and anyone about KEYHOLE. We'll take your tips, hear your gripes and blush at our mistakes. Although a personal answer to each and every letter is impossible, your help on KEYHOLE will assure its continued success.

THE NEWS: Richard Hughes, longtime editor of the ACG line of comic books (Adventures Into The Unknown, Forbidden Worlds, Gasp, Unknown World and Herbie) died in late 1973. Details and exact date are unknown to us at this time.

WONDER WOMAN is going to be 'changing hands again' when Julius Schwartz takes over the book and Curt Swan and Tex Blaisdell (late of LITTLE ORPHAN ANNIE) share the art chores...With Tony DeZuniga no longer connected with National and the Fillipino artists, Nestor Redondo will take over the "foreman" chores in the shop in the Phillipines...The Fillipino artists have been presented with a new contract too...A new Jack Kirby title, as reported by MEDIASCENE, will be O.M.A.C. the One Man Army Corps...Berni Wrightson is no longer drawing SWAMP THING...Nestor Redondo takes over with issue 11...There is a new artist on THE SHADOW too...Beginning with issue number five, Frank Robbins takes over...Titles dropped by National due to the "paper shortage" are Champion Sports, Prex, Dark Mansions and Weird Worlds (which has now set the record for being the most cancelled book ever)...Three DC books might miss issues due to a temporary cancellation during the paper troubles...It appears as though DC will be issuing books at 20¢, 60¢ and $1 throughout 1974.

Meanwhile, Marvel doesn't seem to know what it is going to do price-wise...There already has been a 5¢ increase in price, no increase in pages or features, and an actual decrease in 'original art' with artists still drawing one page on the side to be blown up and look like two pages of comic book art...There will be two series of 35¢ books with 24 pages of story (compared to 19 or 20 in the regular books) and rumors of 60¢ Marvel books have been circulating...SAVAGE TALES is once again being brought back by popular demand with issue number four, due out in the spring (?)...Other magazines already out or on the drawing board include DEADLY HANDS OF KUNG FU, MONSTER OF THE MOVIES and several tentative 'maybes'.!. Watch for Mike Ploog on MAN-THING...Sub-Mariner quits the DEFENDERS...Powerman joins.

Charlton had to shut down presses for, what we are told was, a month-and-a-half. They are supposedly back printing and things are attempting to get back to normal,

THE FANZINES: COMIXSCENE has been changed to MEDIASCENE, covering a much wider scope in the adventure mold of current literature...Subscriptions remain at $4 for six issues from SUPERGRAPHICS, Box 445, Wyomissing, Penna. 19610. INSIDES COMICS has appeared and the controversy over the magazine continues to grow. Editor Joe Brancatelli has put together an interesting and readable magazine of stories and features on the comic book industry...While we cannot expect all of to agree on everything, it's been fairly amusing listening to a number of people condemn INSIDE COMICS by saying the magazine doesn't know what goes on 'inside comics.' They don't say that they're not anymore inside the industry than the people they're condemning, but are sticking up for the two or three people they know personally inside the companies...sort of like the pot calling the kettle black...

I don't want to make a habit of plugging fanzines or fan projects inside XEYHOLE, but there will occassionally be something that I get enthusiastic over and can't help but mention...such a thing holds true with M. Grant Boyd's new COLLECTOR'S CARDS. They are a must for the serious collector and help one to keep a running track on what comic books he has in his collection and what ones he needs...They are 3 x 5 index cards printed up with room for the title, company, frequency and 100 blocks to indicate which issues you have...It is also designed to allow you to keep track of issues higher than 100 or 200 or whatever, up to 999. Cards run $1 for 50; $1.75 for 100; $3 for 200 plus 30c postage per 100 cards. Order from M. Grant Boyd, 4724 East LaSalle Street, Phoenix, Arizona 85040. Service is excellent and I'm sure you'll be more than satisfied with them.

THE CURIOUS CASE OF THE 1973 COMIC ART FAN AWARDS: Ever since the Alley Awards first were tallied in comics fandom way back in the mid-sixties, no one has been satisfied with fan awards. There has always been too much or too little. Most people have not been overwhelmed with the voting and the winners over the years, but it has mostly been a case of the concept being so widely spread that everyone tends to go in a different direction.

When the Alleys sort of faded away, Don and Maggie Thompson originated another fan set of awards called the Goethes, (later changed to Comic Art Fan Awards) some three to four years ago. The ballot(s) was quite simple and wide enough to allow most professional and fan publications, writers and artists to have a chance at winning. Again, people were in disagreement over what should be where and why, but they were the only wide-spread set of awards being produced and quite well done.

After the 1972 Awards were finalized, the Thompsons handed over the concept to Tony Isabella, who at that time was a new member of the Marvel staff, putting together the British books and occassionally scripting.

The future of the awards and how they were to be handled were not mentioned until the official ballot arrived to most fanzines in November, 1973. Prior to Isabella's take-over, the Thompsons regularly sent me, as editor of COMIC COMMENTS and COMIXSCENE, a sample of the ballot. It was my assumption that this was not just a courtesy to me, but all editors likely to carry the awards ballot would receive such a sample. In order to get the ballot widely distributed and give everyone interested a chance to vote, this was the obvious move.

It was mid-November before I even realized such a ballot was out, from Isabella, through other fanzines. In my CAPA-alpha fanzine Ibid, I asked the Thompsons where the ballot was and why I hadn't received a copy for possible inclusion in COMIXSCENE. I also expressed the obvious conflict-of-interest in Isabella's handling of the awards and working for Marvel. I was confident there would be no cheating on counting ballots, but the fact that Isabella worked for a professional comic book company and also worked for two of the fanzines which would be carrying the ballot and had as good a chance as anyone of winning, there was a certain slant to things that might give certain people and publications more "spotlight."

On December 13, Isabella wrote a letter to me in which he stated that he had not sent a ballot to COMIXSCENE because he did not like Jim Steranko. In effect, Isabella was going to regulate the ballots so it would appear where he wanted it to. This was varified in the March 1 issue of THE BUYER'S GUIDE when under the Instructions for the Award Ballot Isabella declared; "This ballot is being authorized to appear only in a limited number of publications." Five zines were listed, three of them published by the same person.

Previously, Isabella had expressed his disappointment with COMIXSCENE not writing anything about him. His disappointment quickly turned to fury when it became obvious that just because he was now working for a professional publishing company, he was not regarded as something special. As a fan, Isabella called comic books writers "hacks." He now refers to himself as a "pro."

Isabella was obviously worried that people would think he was using the awards to further his own reputation, so in order to dismiss some of the taint, he removed himself from running. He also attempted, at the last minute, to set up a "Board" to administer the awards. The people he chose to serve on the board, all from New York, were Paul Kupperberg, Jeffrey Wasserman, Joe Brancatelli and Charles Spanier. Wasserman and Brancatelli refused his offer. Spanier and Kupperberg accepted, but failed to show up for the first meeting. Isabella did not follow up on the idea, but dropped it.

"The Awards records are," Isabella states, "open to responsible members of fandom. Better than that, I can't do for you. If that's still not good enough for you, tough."

He also states that even though he doesn't think much of COMIXSCENE as a newszine and likewise Steranko, "That doesn't affect my counting votes his fanzine receives." It doesn't affect the counting, we're sure, but the manner in which the votes are solicited are suspect.

If you'll refer to the voting breakdown on the 1972 awards, you'll notice that with one exception all fanzines which carried the ballot received most of their votes from their readers who used their ballot. THE COMIC READER, winner of the Favorite Fan Magazine category, garnered 299 votes in total. Of that, 162 were from the TCR ballot. Likewise, TBG won 139 of its 194 votes from the ballot carried in TBG. It's clear, the fanzine that carries the ballot has the edge. By dictating who can carry the ballot and who cannot, Isabella has called the winners before you even have the chance of voting.

Despite the fact that the ballot came out over one month after the 1973 comics were going into Jan-Feb 1974 issues, Isabella seems determined to make the awards as little work to himself as possible. It is now restricted to one ballot and one choice in each category. A ballot appearing in INSIDE COMICS is evidently null and void because IC is not listed on the preferred list of "Official Ballot Fanzines."

Our suggestion to Mr. Isabella is to stumble on through with this year's awards and then pass it on to a non-professional, non-publishing fan who would be interested in handling the event. There are many, I'm sure. To continue with this disqualifying, preferential treatment hassle is an insult to fandom's intelligence...and a Isabella hand-picked Board of Administrators is just as worthless.

ORDERING INFORMATION: PLEASE READ

1. PLEASE INCLUDE 25¢ FOR POSTAGE WITH ORDERS UNDER $5.00, ENCLOSE 45¢ WITH ANY ORDER FOR POSTERS TO HELP COVER TUBE & POSTAGE COSTS.
2. YOU MAY DEDUCT 10% FROM ANY ORDER TOTALING OVER $25 AS LONG AS NO ONE ITEM AMOUNTS TO OVER ONE-HALF OF THE TOTAL. THIS DISCOUNT DOES NOT APPLY OUTSIDE THE U.S.
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4. ALL ITEMS ARE MINT, STOCKED IN DEPTH, & ARE WRAPPED BETWEEN HEAVY CARDBOARD.
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7. DEALERS, CONTACT ME FOR QUANTITY DISCOUNTS & PERIODIC FREE MAILINGS (PLEASE, BONA-FIDE DEALERS ONLY!)
8. PHONE (408) 226-9435 *evenings.*
9. ANYONE ORDERING FROM ME GETS ON MY PERMANENT MAILING LIST. CONTACT ME IF YOU MOVE!

As always, my thanks to Al Davaren (that's him on the cover, a while back!) for his art on the covers and section headings.

My sincerest thanks to Jim Vadeboncoeur for his tremendous help in laying out the catalog. Without him it wouldn't look half as nice!

© 1973 by Bud Plant

Catalog #10, November 1973

...art & design in these Bay Area [illegible] 200 ... on all the items inside, let's do a complete search of old and new comics. Please visit them when you are in the area!

The Berkeley Comic Art Shop
2512 Telegraph Avenue
Berkeley, California
Phone (415) 845 4091

The Golden Gate Comic Art Shop
722 Columbus
San Francisco, California
Phone (415) 982-3511

The San Jose Comic Art Shop
96 South Second Street
San Jose, California
Phone (408) 275-6169

As you may notice, I have dropped a number of underground titles from my stock. Use to pride myself upon carrying the most complete stock in fandom, but with the advent of so many shoddy & crude books I have changed my mind. Would rather pass on them and expand my stock into other areas (like (as you may have noticed) more books and fore ign publications. Let me know if you think I'm blowing it or do no dat might help!

The World's First Newspaper of Horror, Sci-fi, & Fantasy!

#1 Stories about the saviors of KING KONG, NOSFERATU, and DER GOLEM. Also THE GHOULS, art by Berni Wrightson and Gray Morrow, reviews of THINGS TO COME & BUCK ROGERS. $2

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#3 Giant BUGS ON THE MUNCH; THEM, EMPIRE OF THE ANTS by H.G. wells, Rich Buckler comics, KONG centerfold. $1

#4 BRIDE OF FRANKENSTEIN, features on THE PULPS, GREEN LANTERN-GREEN ARROW, Jeff Jones, TALES FROM THE CRYPT. $1

#5 CREATURE FROM THE BLACK LAGOON, Joe Kubert interview, STAR TREK CON Report, Jeff Jones strip!

#6 ZOMBIES on Parade: ASTRO ZOMBIES, NIGHT OF THE LIVING DEAD, BADTIME STORIES review, ZOMBI comics, more. $1

#7 GODZILLA featured, plus KING KONG comics, MUSHROOM MONSTERS, Comic Art Awards, Morrow's Dark Domain. $2

#8 All Hammer issue: interview with Chris Lee, werewolf, comic strips, HORROR OF DRACULA, HAMMER Checklist. $1.50

#9 SCI-FI Special: THIS ISLAND EARTH, 2001, Flash Gordon & Buck Rogers, sci-fi in the movies, and more! $2

#10 Exclusive EC issue. The spawn of Dr. Wertham, interview with Bill Gaines & Al Feldstein, & APE! $1.50

#11 PLANET OF THE APES, DRACULA review, CONAN THE CONQUEROR through the Ages, Fritz the Cat, Comics... $1

#12 GORGO Filmbook & Centerfold, Behind THE PLANET OF THE APES, BEN, Steranko's HISTORY OF THE COMICS, etc. 80¢

#13 interview, art, posters of SPIDER-MAN, COMICONS report, Dr. PHIBES, Monster Movie Goofs. 80¢

#14 GODZILLA, THE WEREWOLF, interview with Peter Cushing, Bruce Jones science-fiction art, The Phantom. 80¢

#15 Vampires in the Comics, VALLEY OF THE SWANGI, Alfred Hitchcock Spooks, BLACULA, H.P. LOVECRAFT review. 80¢

#16 Fanzines reviews, COLLEGE COMICS COURSE, YORGA! 80¢

#17 APES, ASYLUM, Rod Serling, HERITAGE, SF TV Guide. 80¢

#18 When Monster ruled the Lands, Dracula AD 972. 80¢

#19 Heroines in the Comics, Return of LC, TARANTULA 80¢

#20 Big SF and STAR TREK ish, with posters & pics. 80¢

#21 Big FRANKENSTEIN issues, through the years, more. 80¢

#22 VAULT OF HORROR, GENESIS II, GREEN SLIME, Kline. 80¢

#23 GODZILLA issue with posters: Tom Sutton's RAT. 80¢

#24 RODAN, Basil Wolverton, Planet of the Apes. 80¢

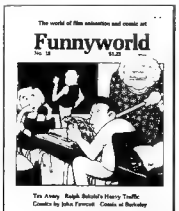
#25 THE LADY, CAPT MARVEL, Broom Hilda, Werewolves! 80¢

#26 DESTROY ALL MONSTERS, STAR TREK CARTOON, NYCon 80¢

#27 VAMPIRE ish with Chris Lee interview, Logos, etc 80¢

Program Books

BERKELEY CON BOOK 1973 $1
The first underground comix con! 68 pages of art by just about everyone! Griffin cover, Corben, the [illegible] & other fine, [illegible] Bode, [illegible] Crumb, [illegible] Arnold, [illegible] Griffin, [illegible] Shelton, [illegible] Wilson, [illegible] Spain, [illegible] Rodriguez, [illegible] Williams, [illegible] Deitch, [illegible] Moscoso, [illegible] Wrightson, [illegible] Kaluta, [illegible] Fabian, [illegible] Jones, [illegible] Barry, [illegible] Green, Bode, Kim Deitch, [illegible] Crumb, [illegible] Shelton, [illegible] Griffin, [illegible] Arnold, [illegible] Corben


The world of film animation and comic art
Funnyworld
No. 15 $1.25
Tex Avery Ralph Bakshi's Heavy Traffic
Comics by John Fawcett Comics at Berkeley

FUNNYWORLD 15 $1.25
Katz's Katastrophe, strip by Fawcett; an article on top animator Tex Avery, A Berkeley Comix Con report, Filming of Fritz the Cat, Heavy Traffic & Carl Barks Bibliography.

WITZEND 7 $1.50
Vaughn Bode's "Cobalt 60" a great fantasy-adventure strip, Gray Morrow's "The Journey", a fantastic art job on this story of a beautiful witch, Part II of "The Avenging World" by Steve Ditko, and more by Berni Wrightson and Kenneth Smith. Cover by Vaughn Bode.

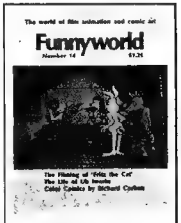
WITZEND 8 $1.50
A superb art package this issue! Frank Frazetta illustrates "The City in The Sea", a poem by Edgar Allan Poe, "The World of The Wizard King" by Wally Wood, a science-fiction strip by John Adkins Richardson, plus fine art & strips by Bill Stillwell, Ralph Reese, and Steve Ditko.

WITZEND 9 $3
Out at last, this is a special issue devoted to W.C. Fields. Approx. 135 rare photos, most of them appearing in print for the first time, including candid shots of fields on movie sets and at home. Complete filmography; Reviews of his classic features, and a separate full-color painting of Fields by Jeff Jones.

FRAZETTA 1 $2.50
A slim portfolio of sketches and scarce stories by Frank Frazetta. Some really fine work dating back to the fifties & never before seen. Includes one THUNDA story; good reproduction.

THE SENSUOUS FRAZETTA $1.50
Full & double page illos from the ultra-rare paperback "adult" novels Frazetta drew in 1964-65. All girls, and plenty of 'em, from "The Dangerous Age", "Bad by Choice", & other stories.

FANDOM ANNUAL 2 $5
Over 152 pages of artwork, articles and cover repros from the best in past fan magazines. Art by Newton, Fantucchio, Wrightson, F. Frazetta & more..articles on EC, PLANET COMICS, The ACE comics, BLUE BOLT, & lots more good reading.


The world of film animation and comic art
Funnyworld
Number 14 $1.25
The Filming of 'Fritz the Cat'
The Life of Ub Iwerks
Color Cover by Richard Corben

FUNNYWORLD 14 $2
"Going Home", a full-color story by Rich Corben. "The Filming of Fritz The Cat"-inside stories; master animator Ub Iwerks & his cartoons; underground comics; Carl Barks Bibliography, and much more.

SUNPOT by VAUGHN BODE $2
Thick little book collecting the adventures of Bode's voluptuous space nymph, Sunpot. Plenty of the famous Bode lizards, spaceships, and such. Included free with the book is a large poster-sized schematic of the Sunpot spaceship. Build yer own!

DEADBONE EROTICA & PURPLE PICTOGRAPHY *each* 75¢
Vaughn's Deadbone Erotica appears in CAVALIER, in color; SWANK has the color Purple Pictography...& in the November ish, Bode collaborates with Berni Wrightson.
CAVALIER May, Oct 1971
SWANK Aug, Nov 1971

Vaughn Bode has also done a bunch of posters and JUNKWAFFEL, his underground comix. Check out the POSTER and COMIX sections for these!

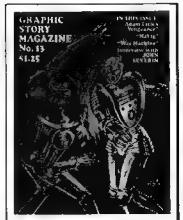
COMIC & CRYPT 7 PRESENTS FRAZETTA $2
Five stories by Frank reprinted from the early fifties. "Sleep of Death" from White Indian, "The Weeping Wallopper" from John Wayne, THUNDA, and Looie Lazybones strips.

COMIC MEDIA 9 $1
Excellent mag from England, this ish with a long Modesty Blaise story plus early strips & an interview with her creator. Krazy Kat, Italian comics, and more.

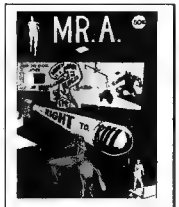
GIVEAWAY COMIC 60¢
JOURNEY OF DISCOVERY
Neal Adams does the art on this 1968 color comic, released by the American Iron and Steel Institute. Neal's typical fine job, & a few nice shots of futuristic cities & autos.

GOLDEN AGE COLLECTOR 2 $2
A fine choice of great strips from the 1940's. Basil Wolverton & Spacehawk, Simon & Kirby's BLUE BOLT. Jerry Grandenetti's great experimental work on Dr. Drew, The Twister by Paul Gustavason, Biro's The Claw, and Mac Raboy's GREEN LAMA. Color cover.

GRAPHIC SHOWCASE 3 $2
Early work by Mike Kaluta on "Eyes of Mars", two strips by Steve Hickman, portfolio of early art by Kenneth Smith, color covers by Gray Morrow. Out-of-print.



GRAPHIC STORY MAGAZINE 13 (OUT-OF-PRINT) $2
This is one of the two or three top professional fanzines still being produced. Fine interview with EC artist and editor Johnny Craig, with plenty of illos. Adam Link by D. Bruce Berry & Otto Binder and Mai-Ig, a SF strip by George Metzger; more articles & lettercol.



MR. A 50¢
The arch-enemy of crime and evil returns in this collection of episodes by Steve Ditko. "Right to Kill", "Justice & Mercy", & more action stories by the ex-SPIDER-MAN artist. Steve Ditko's aptly put philosophy of good versus evil, right vs wrong, and black vs white. Color cover and centerfold. First in a new series!

PHOTON 23 $1.25
Excellent fantasy, horror and SF film mag. Articles on *Freaks* and *The Invisible Man*; Notes on new releases in films; A separate still from *Freaks* enclosed with each issue. Art by Bill Nelson, Rich Corben and much more.

TARZAN & THE GOLDEN CITY $10
71 Sunday pages reprinted from Hal Foster's last work on Tarzan '36-'37, & Burne Hogarth's first. Fine story-telling and classic artwork....if you can get past the stiff price for this softcover.

JUNGLE JIM 60¢
A second edition of this popular reprint of great 1935 strips by the master artist, Alex Raymond. 32 pages of exotic adventure in Raymond's greatest style.

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Fine new issue of one of the finest professionally produced zines around. lengthy illustrated interviews with Harry Harrison (SF writer & 1950's EC artist) and Gahan Wilson, the fantastic macabre cartoonist for PLAYBOY and NATLAMP! Fine!

GSW 5, 7 *each:* $1
WONDERWORLD 9 $1
Graphic Story World has a new name but the same fine coverage of art and the graphic media around the world. Artwork, reviews, con coverage, news & views. Bill Everett and Giraud in Five; The EC Con in Seven; a new Bernard Prince strip by Herman & Greg in No. Nine.

HERITAGE 1A & 1B *each:* $5
Flash Gordon in serials, art, and comics.
1a, now out-of-print, has an interview with *Flash* actor Buster Crabbe, with photos from the serials. New Flash Gordon strips and illos by Reed Crandall, Jeff Jones, Frank Brunner, Kenneth Smith, Mike Kaluta, Frank Frazetta and the original creator, Alex Raymond.
1b concentrates on strips, all new and plenty of 'em. Al Williamson, Berni Wrightson, Carlos Garzon, Stanley Pitt, Wally Wood, Estaban Maroto, Neal Adams, Al Williamson, & Reed Crandall. Color cover by Al Williamson/Gray Morrow.

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You may have seen some of my original paintings of scenes of other worlds at displays and auctions during many of the science fiction conventions in the past 23 years (there are over 1100 of the paintings in circulation), and perhaps missed a chance to bid on one of your choice. I am putting out occasionally a photosheet showing about 12 new paintings each time, so that they can be ordered by mail between conventions. The sheet is in black and white, but color slides can be ordered to preview the colors, even tho elaborate descriptions of the colors will be on the sheet. The prices of the paintings will vary from $25 to $50, depending on subject and complexity, and the usual size is 16x20" on 1/8 smooth Masonite; the foreground mountains and details have been modeled in depth, up to 1/4" deep, to give a three-dimensional effect, and in a darkenened room this effect can be increased greatly by oblique lighting coming from the same direction as that of the light in the painting. Because the photo-catalog sheet is an actual photographic print, sent by first-class mail to avoid delay, the cost is 50¢, refundable on first order. March 15, is the next one due to be sent out.

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of 208 subjects: planets, exploring space, symbolic paintings, are shown in black and white in a fully illustrated catalog, and including a sample slide, 75¢. The slides themselves are 2x2", cardboard mounted, in full-color Ektachrome at 25¢ to 35¢, depending on quantity ordered. A second catalog, showing at least 600 new paintings done in the last 5 years, is in process for summer, 1974, at $1.00. This new catalog consists of straight planetary landscapes, without people or rockets, and scenes of alien worlds of other star systems. Thousands of these slides are in use in schools, and in the collections of science fiction fans. As a recent guest-of-honor at Wyocon I at Northwest Community College in Powell, Wyoming, I showed over 1000 of these slides to five interested audiences, and many were used to accompany a live space-music concert during the convention.

Upon relocating sometime this year, I hope to resume publication of my news magazine, ARTS AND INFINITY, and print up old and new designs of my GREETING CARDS, possibly finish the BOOKPLATE DESIGNS, and portfolios of my art. If interested in being notified of these, send a self-addressed postcard 8¢, with notations of interest.

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I have many more comics in stock, and get more all the time. Send me your want lists. I am also looking for DC comics from before 1956, especially western, and sci/fi/horror. If you have any, let me know.

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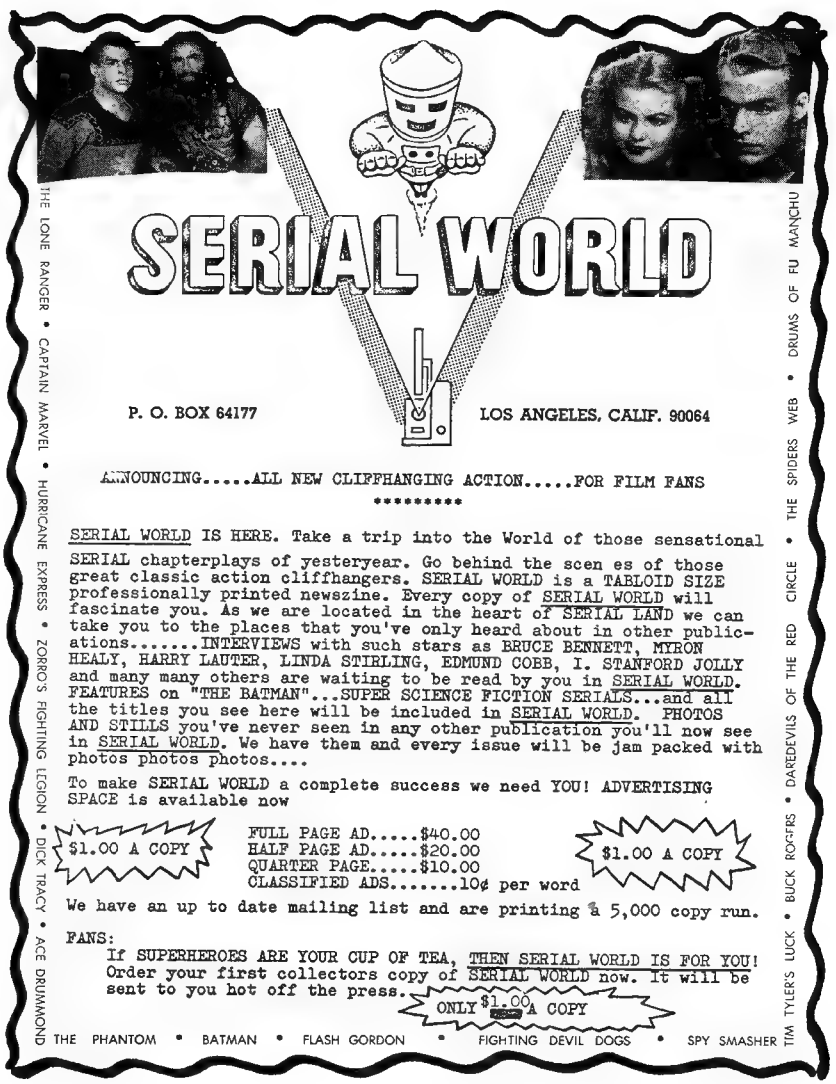
DC Comics---All American Men of War#2--1.75, 30,32,37,46,47--.75@, 51,52,59, 82--.50@, 75-77,85--.35@, 86-100--.25@, 101-117--.20@ Atom#1--2.50, 2,3--1.25@, 4-10--.60@, 11-20--.50@, 21-30--.35@, 31-45--.25@ Black Magic#1--.25, 2---.20 Champion Sports#1-3--.20@ Demon#1--.75, 2,3--.50@, 4-6--.35@, 7-11--.25@, 12-16--.20@ Doom Patrol#86-100--.35@, 101-121--.25@ Forever People#1@,11--.50@ G.I.Combat#2--1.75, 3-5--1.50@, 11,20,22,28--1.00@, 42,44,45--.90@, 55-58,61, 62,65--.75@, 71,72,76,77,79,84,86,89--.50@, 93,96,97,100-110--.35@, 111-130--.25@, 131-155--.20@ Hawkman#1--1.50, 2-5--.75@, 6-10--.50@, 11-27--.30@ Kamandi#1--.75, 2,3--.50@, 4-6--.35@, 7-11--.25@, 12-15--.20@ Korak#46--.50, 47,48--.35@, 49,50--.25@, 51-56--.20@ Legion of Super Heroes#1--.20 Metal Men#1--1.50, 2-5--.75@, 6-10--.50@, 11-30--.35@, 31-41--.25@ Metamorpho#1--.75, 2-5--.40@, 6-17--.30@ Mister Miracle#8,9--.50@, 10-12--.35@, 13-18--.25@ My Greatest Adventure#80--.50, 81-85--.40@ New Gods#9-11--.50@ Our Fighting Forces#7,9--1.25@, 12,13,15,17--1.00@, 26,29--.90@, 31,34,36,38,41-50--.75@, 51-65--.50@, 74-90--.35@, 91-110--.25@, 111-138--.20@ Plop#2-4--.20@ Prez#1,4--.20@ Rip Hunter#1--1.00, 3-5--.60@, 6-10--.35@, 11-20--.30@, 21-29--.25@ Sandman#1--.25 Sea Devils#1--1.00, 2-4--.60@, 5-10--.35@, 11-35--.25@ Secret Origins#1,5--.20@ Secret Six#1--.30, ?-7--.25@ Shadow#1--.50, 2---.35, 3---.25 Shazam#1--1.00, 2---.75, 3---.50, 4-6--.35@, 7,9,10--.25@, 11---.20 Showcase#57, 58--.30@, 72,77,78,81,88-90--.25@ Star Spangled War Stories#5--1.50, 14,16--1.00@, 30,34,35,39--.90@, 42,44,46--.75@, 60,67,68,71-73,75--.65@, 85,87,91, 92,94,98-100--.50@, 103,106-115--.35@, 117-140--.25@, 141-160--.20@ Strange Sports#1,3--.20@ Supergirl#1--.30, 2-5--.25@, 6-9--.20@ Swamp Thing#1--1.25, 2--.75, 3,4--.50@, 5,6--.35@, 7-9--.25@ Sword of Sorcery#1--.50, 2--.35, 5--.25 Tarzan#208,212-214--.35@, 215-222--.25@, 223-228---.20@ Teen Titans#1--1.00, 2-5--.60@, 6-10--.45@, 11-20--.35@, 21-20--.30@, 31-36--.25@ Wanted#1--.25, 2-9--.20@ Weird Mystery#1--.40, ?--.35 Weird Worlds#1--.75, 2--.50, 4,8--.35@, 5,6,9--.30@ Wonder Woman#178--.40, 179,180--.35@, 181-190--.30@, 191-204--.25@ DC $1.00 Giants#C-21-C-23,C-25,C-26--1.25@ (Many misc. recent DC's in stock, send your wants)

Now here's what you've all been waiting for, the information on those Popeye Educational Comics. These comics are used quite often in schools which have career education program. They are used to make the students aware of the various jobs available in different job clusters. I find the books interesting both as a comic and as a sourde of information. Each comic has 36 pages of comic art. The stories are by Joe Gill and the art is by George Wildman. These books are a must for dealers with young customers and parents of young children. Here now, is a list of the 15 titles of these comics:Agri-Business-Natural Resource Careers; Business Office Careers; Communications and Media Careers; Construction Careers; Consumer and Homemaking Careers; Environmental Careers; Fine Arts and Humanities Careers; Health Careers; Hospitality and Recreation Careers; Manufacturing Careers; Marine Services Careers; Marketing and Distribution Careers; Personal Services Careers; Public Services Careers; and Transportation Careers. Each comic sells for 50¢. Below is a table of dealers rates based on a per title order:5-25copies--.30@; 26-99copies--.25@; 100-499copies--.23@; 500-999copies--.20@; 1,000-4,999--.18@. Postage is the same as for other comics. Orders for these comics may be delayed to some of you if my supply runs out and I'll have to order more.
I'm always looking for comics for my collection. I collect most DC titles, with emphasis on comics from the late forties and early fifties. If you have any that you'd like to sell or trade, send me a list of what you have, and what you will want for the items on the list.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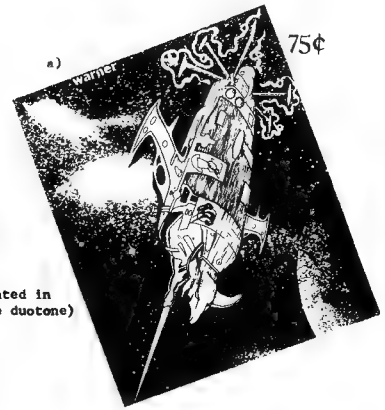

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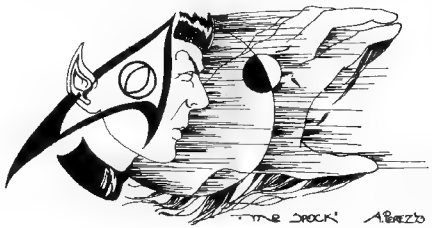

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1.

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DAVID LUHN 615 W. LAFAYETTE APT. 3 FAYETTEVILLE, ARKANSAS 72701

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ALL comics' prices are per one or per set. Trade orders or partial trade orders will be given top priority, as the primary purpose is to convert the comics before you into comics which I want. (A want list will appear at the end of my ad. Except for trade orders, all other ads will be filled as they arrive to me. Alternates are always appreciated and please enclose 50¢ for postage on all orders under $ 5.00. Thank you very much and I hope we can do business(KEY: v-very good, g-good

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2.

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DAVID LUHN 615 W. LAFAYETTE APT. #3 FAYETTEVILLE, ARKANSAS 72701

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Adventure #951-1000 ea. .02 Adventure #1001-1050 ea. .01
Adventure #1051-1100 ea. .01 Adventure #1101-1150 ea. .01
Adventure #1151-1200 ea. .01 Adventure #1201-1250 ea. .01
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Adventure #1451-1500 ea. .01 Adventure

CAPTAIN LIGHTFOOT & CO. P.O. BOX 7654 LONGVIEW, TEX. 75601

How-dee (I think that's the way we're supposed to say it down here in Texas), I'm Alan Busche acting agent for Capt. Lightfoot & Co. This here ad is supposed to be an introduction to Texas's new Comic Book & Related Items Co. (we hope). We're going to try to bring ya'll something every month to buy, swap for, or sell. What we want to swap for is Atlas Comics ('especially Westerns), E.C., & special artists comics or books(like Frazetta,Williamson,Crandall,etc. You know 'em). So if you got something we want & want to trade or sell (reasonable, like the prices in this ad are supposed to be) drop us a line & we'll haggle. Note..... Just received 500 misc. comics from late 1940's - 1950's. Lotsa trash & lotsa gems like Joe Palooka, Fiction House, Fox, etc. Want something in particular drop us a card. Prices will be cheap. Conditions of sales---- All comics in good to very condition unless noted. Sometimes it hurts but all comics are critically graded. If not completely satisfied return within 30 days for full book or CASH REFUND. Alternates asked, but not necessary. CODE--- f-fair, Lo- loose cov., lp- loose pages, pa- pages missing. .50 postage on all orders & mailing next day. Thanx for your time & HAPPY HUNTING!

********* 5 for a 1.00 *********

D.C. Comics .25¢ or 5/1.00

Our Army At War 170,188,224,226,230,232, 235,236,239,241(Sev..Toth),243(Druck), 248,251,256,257,260,263nm,264ul(Druck), 265m(Sev.),266m(Evans)
Boy Commandos 2m
Weird War Tales 9,13,16,18nm,21nm,22(Evans) War Comics, War Stories 152,165,173,177nm
Our Fighting Forces 130,133(Sov,Druck), 136(Sev),137(Sev),139(Sev),147(Adams,Sev)
G.I.War Tales 3nm(Drucker)
G.I.Combat 115(Druck),148(Druck),149, 152(Sev),156nm,164(Evans),165,169nm(Adams)
Action 400,383,431m,432m,433nm,411(Sullivan orig),378(Adams),397Lp,415
Superman 234,236,240,(all Adams),239,232,256
Angel & Ape 1,6
Superboy 158(Wood),162,163m,170,173,193, 199nm(Cockrum)
Jimmy Olsen 135(Kirby),153nm,130,104f
Wonder Woman 213m
World's Finest 137(Kirby),221m,193,106m
Shadow 3m
Korak 55m,56m,(Kaluta in both)
Tarzan Annajon 13(Wood),15m(Chaykin)
Secret 6 4m
Weird Western 20
Atom 41m,42m,43m,45m(all Kubert covs.)
Brave & Bold 110nm,111m,103
Champion Sports 3
Tarzan 225m,227m,228m

Adventure 392p,431,430,394Lp, 422(Morrow),381f,377m,305p,307f
Batman 243(Adams),204,249m,254, 252nm,243,1222pm,228m,215
Witching Hour 38(Pitt,Toth),39m
Kamandi 12,13,14,(all mint)
Do You Believe In Ghosts 11, 22,21,(both mint)
House of Mystery 193(Wrightson cov.),222m
Mr. Miracle 18m
Black Magic 2m
House of Secrets 115m
Lois Lane 132nm,134nm
Legion of Super Heroes 2,4
Shazam 3,8,9m(Cockrum)
Beyond The Unk. 23nm
Unexpected 123(Wrightson), 126(Toth,Buckler)
Strange Sports 3nm,7
Flor 3nm,4m
Supergirl 8m
Weird Worlds 4,9m
Green 16m
Weird Mystery Tales 10m
Swamp Thing 3m
Strange Adv. 226p,222m,221m, 223m,223m,226m,227m
Unusual Stranger 2m,28m
Flash 224p,227,192

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********** 5 for a 1.00 **********

DC & misc. Comics .25¢ or 5/1.00 cont.

Blackhawk 150nm,196fLp,198,230nmLo, 242m,243m,242m
Detective Comics 438(Kaluta),439
Showcase 75m(Ditko),67m,79m
Aquaman 42m Brainboy 133©
Geek 1m,2m Werewolf 1m
Challengers 71m Neutro 1m
Bob Hope 100m Kona 8 Lc
Tastie Man 2m,3m Nukla 2
Hawkman 19m,20m Percy Pig 58
Metamorpho 3m Mighty Tru. 6
Teen Titans 27p Flyman 38
Inferior Five 1m,5,7m
Tomahawk 121m,122m
Ghostly Haunts 34m, 36m,37m
Ghostly Tales 109m,110m
E-Man 2m Mighty Comics 43nm,
Dr. Graves 44nm 47m,45m,47m,49m,49m
Haunted 1 Dirty Bomen m
Twilight Zone 54m,47nm
Boris Karloff 39,43,51m
Korak 27 Monkees 2m
Ripley's 15,31 Flying Saucers 1m,
Dr. Spector 5m 2m,3m,4m
Grum's 14m S.H.E. Cat 2nm
Turok 80nm Inner Heroes 1m,2m,
Magnus 33m 3m,4m
Jace Family Robinson 3f,4f,5,7,17nm,13nm, 14nm,14m,15nm,16,17nm,19m,20m,21m,22m,23m,
Mission Impossible 1m 25m,25m
Super Green Beret 1m Head 1
Strange Mysteries 12,15 Jigsaw 2m
Phantom Lady 6pm Wyman 1m,2m,3m
Adv. Into Unk. 52p(153 nho)
Mickey Mouse 62(159),66 (159)nm
Space Mouse 113©nm
Looney Tunes 109nm
New Funnies 197nm,227
Three Musketeers 76f
Walt Disney Presents 3p

DC and Misc. comics. Prices are per each.

Green Arrow/A.L. 72(Neal Adams)..1.50
73p..50¢ 67m..40¢ 71m,72m,73m,..40¢
Adventure 354m..40¢ ation 377..40¢
Weird War Tales 1..40¢ Angel & Ape 1..40¢
Strange 155..50¢ 158..40¢ 171..40¢
180..40¢

Legion of Super-Heroes 1nm..50¢
Beyond The Unk. 1m..75¢ 2m..60¢
3m..30¢ 10..50¢
Brave & Bold 44(Hawkmen by Kubert)..1.75 49..75¢ 57m,57m(Metamorpho)..50¢ 66m(Metamorpho) ..30¢ 80m(Adams Creep r)..30¢
Champion Sports 1..30¢
Phantom Stranger 1..50¢
Flash 214..40¢ 135..40¢
137..40¢ Unexpected 151..75¢
Wanted 1..50¢ DC Special 1m.31
All American Western 115(150)Lo ..1.75 Secret Origins 1(new)..$1
Justice League 11,17,13,14..20¢@ 16,18©m,19nm,20..60¢@ 21f(JSA), 22,29..50¢@ 31nm,60m,96,97,101 ..40¢@ Forever People 7..40¢
Teen Titans 1¢¢ ool)..1..40¢@
Secret 6 #1..30¢ Rawhide 1m..50¢
Metamorpho 1m..21 ..50¢
Metal Men 2..1.75 Spectre 5¢ 10 ..75¢ 2 ..50¢
(Toth)..50¢ 1 ..50¢ Journal 5..$1.50
Creeper 1m..3 ..35¢
Aquaman 38(Ditko Cover..r)..40¢
Hawk & Dove 1..75¢ ..50¢
Doom Patrol 121..31 Secret
Mysterious 1..75¢ Hawks
174 cov.,75¢ 1..75¢ Hawks
Prez 1..75¢ 2..50¢ Prez
(Kirby cover)..21.75
Kamandi 30f(53..31
Kids of The Dog Island 1 ..30 (last one) Time Warp 1..$1.50 1¢,11,13..30¢@ 15f..50¢ 16..40¢ 17..40¢
Jonah Hex 1..$1.50 1¢,11,13..30¢@ 15f..50¢ 16..40¢ 17..40¢
Star Star 1..50¢ Super Powers 1(3¢ cov)..35¢

* All Kirby items are from the Fourth World comics. Most are in mint condition but a few are not. Some are not. Will not trade any of these items.

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********** 5 for a 1.00 **********

Marvel comics .25¢ or 5/1.00

Marvel Spotlight 11,14m
Marvel Triple Action 2,4©,17m
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Marvel Feature 9,10©m
Capt. America 154,155,156,142,143m, 133,1..,137,139,135,151m,145,147,135nm, 149,146,171,166nm,168,170nm,170nm,171m, 147 Leader 1m 111,130,127m,133m(5)
Marvel's Greatest 31,44nm,48m,75p
Sgt. Fury 31(Severin)11, Hulk 3
F.F. 123nm,117m,141m,137,136,133,124m
Daredevil 97,98,99,90nm,93nm,93,98nm, 95 Ninja Kid 8,11(Colan),17
Thor 213,214,208m,211,215nm,221m,213, 218m,219nm,220m,111,9m,
Marvel Team-up 2nm,9,17m,7,9
Iron Man 59,57,3,55m,59,66m
Hulk 173,172m,141,142,174m
Strange Tales 170nm Fear 13,20nm
Marvel Premiere 13,3
Marvel Tales 38m,44m,39nm,47m,44,46m
Capt. Sun. 1¢,21m Mint. War Thea. 29
Deathside Kid 116,113,104,97,75,76,34¢ 115nm,116m,19
Dracula 17m,16m,17 Doc Savage 8
Sub-Mariner 41,42,43,54,57,61m,63nm, Sa... X-Men 76,96nm,95nm Astr. Adv. 23m
Luke Cage 14nm,14m,17m
Outlaw Kid 13,17(Sev),18nm,20m,20
Ghost Rider 2m,2
Jack Fury 117m,91,114m,111,9?,114,113nm, 122nm,99,93nm,127,131,65(Sev.)
Kid Colt 174,157,165,137,179m,178m,113 (Colan),178,160(Sev.),158
Tomb of Shadows 9m,7m
Tales of Suspense 3m Teen Kid 3(A...)
Journey 6m,7m(...).) Hulk Unk. 5m,6m
Where Monsters Dwell 17,21,26
Dog-Tag Kid 109,11 m,115m,116m, 113m,107L,99(Sev) Ka... Fury 3..,31
Avengers 2¢¢¢. 2f Conan 35m,36m
Frankenstein 2m Werewolf 13m
Sub-Mariner 2,3,3 Ghost Rider 4m
Marvel Double Feature 17,2m
Capt. Mar. 99m Fury, Two In One 2m
Combat Kelly 1(New),3m,4,5,...,9,9nm
Capt. Savage 2m,4m,4,15(Sev)
Sgt Fu ell 2 Strange Tales 128m
Jungle Action 9m,8 Ghost 2(Sev.)

Adult of Horr. 9m J.J.J. 4
Dead of Night 2m (Lovecraft & Skins)
Creepy 3
Tales To Ast. 9¢p,9m
Mad Brand Ech 2m(Adams),3m,4m,5m, 6m,7m,8m
*I have the last 3 months of .75 Marvels in heavy stock.**********

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Capt. Savage 1m..40¢ Dead of Night 1m..2 ¢
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Strange Tales 158m..40¢ 120..75¢ 133..75¢ 122p,111,142..40¢ 136m, 159m..30¢(both Starlocks)
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Marvel Feature 3(Defenders)..30¢
Tomb of Darkness 1..1.00 5..75¢
Fantasy Masterpieces 1..1.50
K-Zar Lord 1 2f..60¢
Hulk 109(Pe)..1.25 123m..60¢ 119m..50¢
Marvel Two. 1f..40¢ 1..50¢
Marvel Tales 17,60¢ Ka-Zar 1m..35¢
Marvel Double 3..40¢
Dracula 2,3..30¢ 2 Tomb of Dark 1f..31
Dark Mans 1f,7,7..25¢

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Marvel Comics. Prices per each cont.

Avengers 59..60¢ 55,75,92,93,93m,94, 2...50¢ 70L,73,93(Adams)..35¢
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Ladder-Man 2(Torres cov. r)..1.75 47... 48m..75¢ 77,92..65¢ 97f..40¢
101m,103nm,104,109..35¢ 114..30¢
Fantastic Four 35..1.50 41,44,47,49..1.25¢ 61m,62m,9?,93,99..65¢ 102,103..50¢@ 113,122,annual 10..40¢@ 121m,122,132m, 123,177,123..30¢ Annual 1 3f..25¢
Daredevil 7nm..1.00 13..55¢ (both Wood) 14,26m,27m..50¢ 44Lo,55,57,7?,77nm,78, 79..35¢ 103m..25¢
Thor 73,134(tear on cov)..1.50 96m..1.00 99f,111..75¢@ 122,125,126,135m,137m, 143m,150..60¢@ 151,158,162,167,169,170, 177,179(2 dime cov)..55¢@ 126m,182,134,185, 186,138,139,191,194,195,196,198..50¢@
Iron Man 1 pristine mint(5)..1.25@ 2 prin. m()..75¢@ 3 pri. m..75¢ 12..50¢ 35,36m,47m(2 pr. mint),48..30¢@
Sub-Mariner 33,36,35(Colan),37(Colan),3) (Black Lvis 33,35)..1.25@ 3L..35¢

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When the Green Star Calls ma
Jaunt of Calistoro
Smith Gotham
Blish The Trek
Bellmer/ The Carriage of Fl...
Peckham Arithetrimen m
Heinlein Worlds of
Jones Children World ma-m
Anderson Pil rimage m
Peoble-No Different Fleen m
Binoy The Current of Space m, 2, 3, 4, 5
The Best of the Robots m, 2, 3, 4, 5
Star Lics Dust
Earth Is Room Enough
Chandler/ Rim of Jupiter
Brackett Secret ment of Terra
Lutz Catchworld of IPC m
Tenckett The Big Jump(Jeff Jones cov.)
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Turner Brave Bird of Time m
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Templeton Child of Procyon
Phillips Planet Girl
(Frazetta cov) 2 ...
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Schoenherr Voodoo Planet
Time Traders in Time
Jet Cover.
Norton Star Ranger
Burroughs Tarzan and the Foreign Legion
Tarzan and the Ant Men
Tarzan and the Lion Man
Merritt The Metal Monster
Burroughs Pirates of Venus
Lost on Venus
Carson of Venus
Escape on Venus
Llana of Gathol
John Carter of Mars
Swords of Mars
Synthetic Men of Mars
Thuvia, Maid of Mars
Chessmen of Mars
Master Mind of Mars
A Fighting Man of Mars
Warlord of Mars
Gardner The Planet Strangers
Silverberg Thorns

Wollheim Peril of the Starship
Wollheim Flight to Venus
Wollheim Mind Twisters
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Wollheim Secret of the Martian Moons
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Wollheim War of the Worlds
Wollheim Men Against the Sun
Wollheim Flight to Mercury
Wollheim Terror in the Modules
Wollheim Universe
Wollheim Secret of Sinharat
Wollheim Destiny of the Stars
Wollheim Swords of Venus
Wollheim Fleet of Worlds
Wollheim Pirates of Venus
Wollheim Lost Continent
Wollheim Lost Planet
Wollheim Lost Moon
Wollheim Lost Star
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BATMAN

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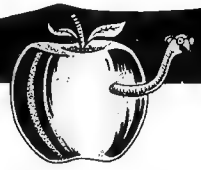

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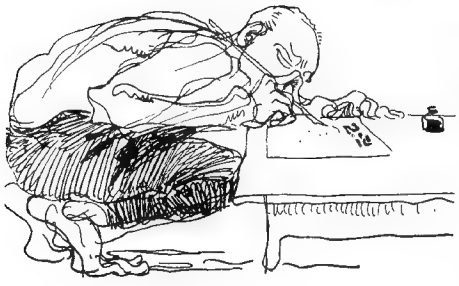

Designed to transform an ordinary, standard 3-ft by 2-ft bulletin board into a professional, quality planning and scheduling board, this 'Schedule' has space for all of your school-week activities AND space for free-time... weekend activities too! A daily reminder area and space for index card notes lets you stay completely "organized" throughout the semester! Best of all, "Scholar's Schedule" is available, post-paid, for just $2. from Celmer's Books, 913 Cullom Ave., Chicago, Illinois 60613. Send your $2. today and Save this Semester!!!

Midnight Sun

MIDNIGHT SUN is a new magazine of weird heroic fantasy. Original art by John Mayer(much of his work that was never printed in the Kane novels--DARKNESS WEAVES, DEATH ANGEL'S SHADOW. He also has done a full color front and back cover for MIDNIGHT SUN). Famous fantasy artists Ray Capella and Lee Brown Coye also have original art in MIDNIGHT SUN. Karl Edward Wagner(author of the fabulous Kane series--Kane even makes Conan seem like a mid-wife) has two new Kane novelettes(never before printed) in MIDNIGHT SUN along with a collaboration with David A. Drake and an unedited segment of DARKNESS WEAVES, Wagner's first novel. Manly Wade Wellman has especially written an article about Kane and Wagner for MIDNIGHT SUN. A limited collectors run of only 500 copies. Order from: Gary Hoppenstand, 2014 Mackenzie Drive, Columbus Ohio, 43220. Send $3.50(cost includes postage), and enjoy good, serious epic fantasy in the weird vein.

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50 Specially made drawings
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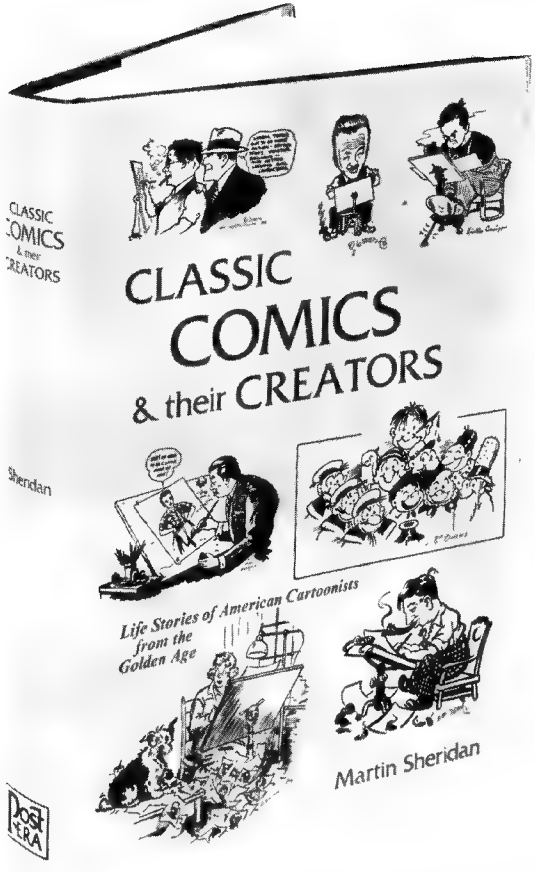


A farmer once wrote Harold Knerr (cartoonist of the *The Katzenjammer Kids*) that it was quite evident he knew nothing about farm life because he drew a man milking a cow on the right hand side. And, he added "That can't be done!" Another said he had waited seven years for Knerr to draw John Silver's wooden leg on the wrong side and when the artist did once in a scrimmage, he said he was "perfectly happy". One woman became disturbed because he had named a cat "Alice", which was her name.

Comics have always been published on the Peter Pan theory that people never grow up, but retain a spark of childhood even at eighty. There are few readers anywhere who have not let their eyes drift, at least occasionally, to the comic pages in their daily newspapers. As Bennett Cerf once put it "There is nothing like a good, hearty laugh to relieve a tense situation, or soothe nerves that have been stretched too tight."

According to a Gallup survey comic strips are the third most popular feature of a typical cross-section of papers. Only actual news and sports stories come before.

What of the men behind these long familiar comic characters – the creators of all that wonderful nonsense of the Teens, the Twenties, the Thirties and the Forties—each with his individual style occupying a unique spot in the scheme?

Open this book to any page and read – and enjoy. Discover once again the direct, innocent, unbounded imagination of those intensely human creators of your favorite comics, for this is their story. If their financial lot was a bed of roses, there were, at least, very big thorns, for each man was committed to maintaining an undeviating calendar of deadlines toward which he hastened with a frantic and feverish pencil.

In every encounter with their public it seems creators were met with familiar questions: How do you get the faces the same all the time? Where do you get your ideas? How far ahead do you have to draw the strips? How long does it take to draw one? Do you color the Sunday strips yourself? What kind of a pen do you use? Do you recommend correspondence school courses? Is a comic artist born or can one develop a style? How did you get started?

No other work holds a candle to cartoonist Martin Sheridan's classic primary reference *COMICS AND THEIR CREATORS*, a first hand accounting, originally published in 1942, resulting from the author's keen personal interest in the behind-the-drawing-board lives of his peers.

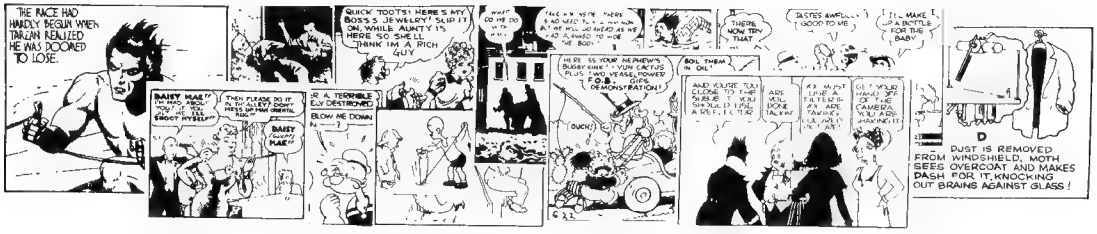
Mr. Sheridan spent a couple of years carefully collecting and noting down the personal stories of the most unique class of creative minds alive – those who traveled the universe in a dip pen vehicle fueled by India ink – and never left home.

Actually travel was often very real for these artists, for among the fruits of syndication was a princely salary. But the penalty for taking time out was the necessity to build up a backlog of strips before breaking away – or, as more often happened, to work like hell to regain lead time lost during the holiday.

The original edition of this book, for which many artists contributed specially drawn self-portraits, has been out-of-print nearly thirty years. This unabridged Post-era edition of Mr. Sheridan's unique labor-of-love, has been published so the living generation may know that, while the life of a comic creator could be as wildly brim full as that of a movie star, there was always a fan who would ask "Is that all you do for a living?"

Post ERA

CLASSIC COMICS & their CREATORS


THE RACE HAD HARDLY BEGUN WHEN TARZAN REALIZED HE WAS DOOMED TO LOSE.
BAISY MAE!? I'M MAD, ABOUT YOU, AT THE GROUP MYSELF!
THEN PLEASE DO IT IN THE ALLEY! DON'T MESS UP MY ORIENTAL RUG!
BAISY (sniffs) MAE!
QUICK, TOOTS! HERE'S MY BOSS'S JEWELRY! SLIP IT ON, WHILE AUNTY IS HERE SO SHE'LL THINK I'M A RICH GUY!
OR A TERRIBLE ELK DESTROYED
BLOW ME DOWN
WHAT DO WE DO WITH A GUY?
TAKE A WHIFF! THERE'S NO NEED TO A MAN NOW AT MY WILL, SO HEAD UP AND AS AWARD TO HOME THE BOOT!
HERE IS YOUR NEPHEW'S BUGGY WHIP! YUM CACTUS PLUS TWO WEASEL POWER PILLS! F.O.B. GIFT DEMONSTRATION!
(OUCH!)
BOIL THEM IN OIL!
THERE, NOW TRY THAT
TASTES AWFUL! GOOD TO ME
I'LL MAKE IT UP A BOTTLE FOR THE BABY!
AND YOU'RE TOO CLOSE TO THAT MIRROR! YOU SHOULD HAVE A SPELL IT TEARS
SURE WILL DONE TALWAY
AT MUST LOVE FATHER'S FAT ARE BACKS! YOU ARE MAKING IT!
GET YOUR HANDS OFF THE CAMERA, YOU ARE MAKING IT!
D
DUST IS REMOVED FROM WINDSHIELD, MOTH SEES OVERCOAT AND MAKES DASH FOR IT, KNOCKING OUT BRAINS AGAINST GLASS!

SPECIAL LIMITED BONUS OFFER !

From the great variety of line art originally drawn by the creators specially for this book eight outstanding subjects have been selected.

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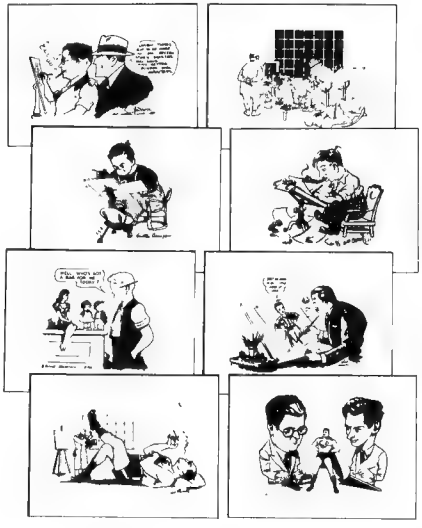

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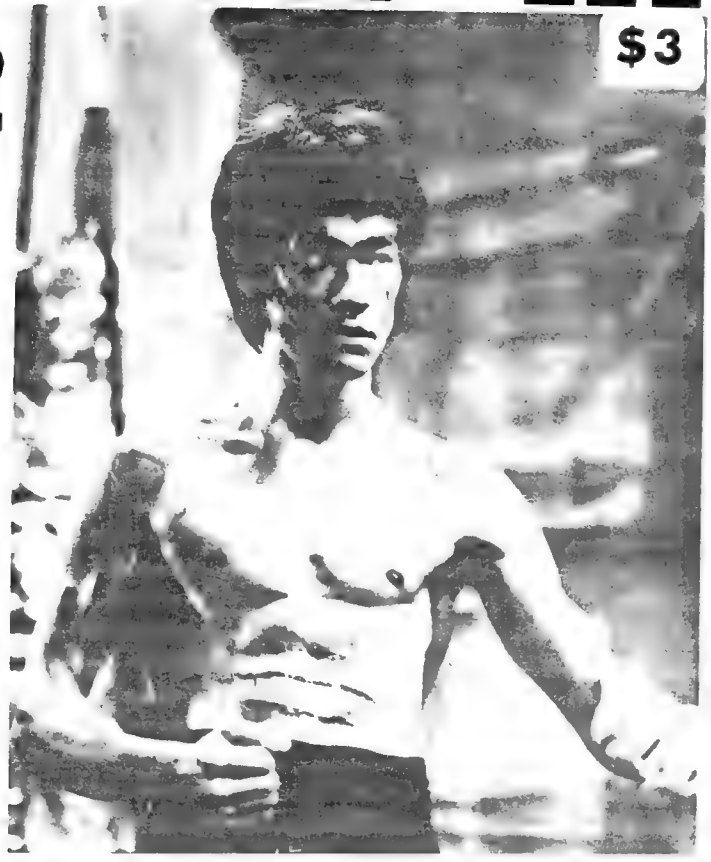

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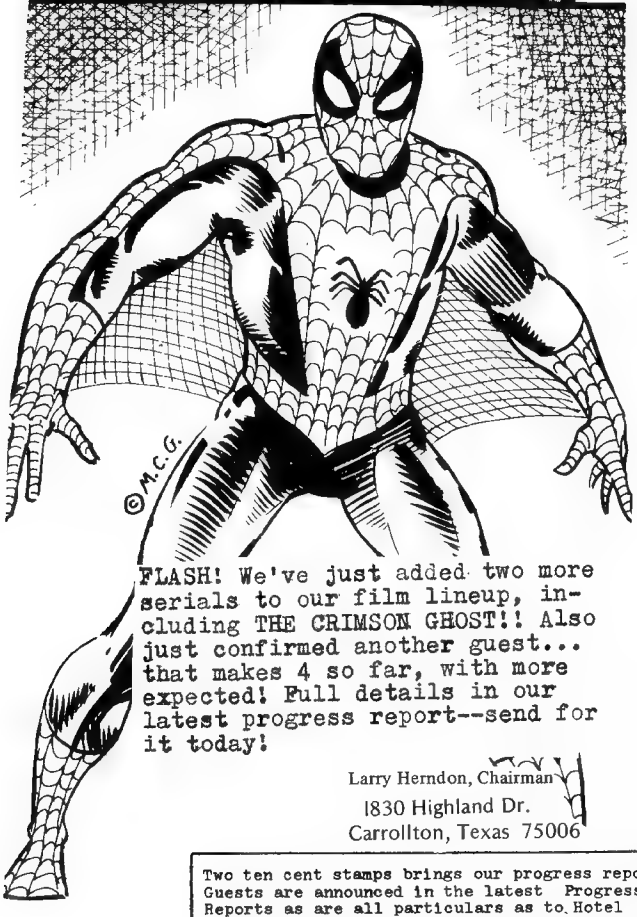

FLASH! We've just added two more serials to our film lineup, including THE CRIMSON GHOST!! Also just confirmed another guest... that makes 4 so far, with more expected! Full details in our latest progress report--send for it today!

Larry Herndon, Chairman
1830 Highland Dr.
Carrollton, Texas 75006

Two ten cent stamps brings our progress reports. Guests are announced in the latest Progress Reports as are all particulars as to Hotel Accomodations; room rates, reservations, etc.

Serials

THE MIRACLE RIDER (1935)
15 Mascot chapters of Tom Mix and Tony

FLASH GORDON'S TRIP TO MARS (1938)
15 smashing chapters with Buster Crabbe

THE TIGER WOMAN (1944)
12 Republic cliffhangers with Linda Stirling

ZORRO'S FIGHTING LEGION (1939)
12 Fantastic chapters with Reed Hadley

Classic Celluloid

MYSTERY OF THE WAX MUSEUM (color)
The rare original version starring Fay Wray

DOCTOR X
Preston Foster invents the 'synthetic flesh' and menaces Fay Wray under the full moon!

THE WALKING DEAD
Very rare early Karloff horror

CHARLIE CHAN AT THE OPERA
Warner Oland and Boris Karloff star classically

THE CRIMES OF STEPHEN HAWKE
A Tod Slaughter gem of madness and mayhem

MURDER BY TELEVISION
A seldom-seen Bela Lugosi treasure

THE MAD GENIUS
Another Karloff from the early '30s

DON JUAN
John Barrymore stars with the original 1926 Vitaphone soundtrack music and effects!

B-WESTERNS
Literally dozens with Tex Ritter, Johnny Mack Brown, Buster Crabbe, John Wayne, and more!

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A selection from the early fifties like Captain Midnight, Superman, The Lone Ranger...

CARTOON FESTIVAL
A retrospective from Warner Bros. and Disney.

....and many more to be announced!

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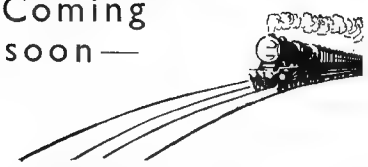

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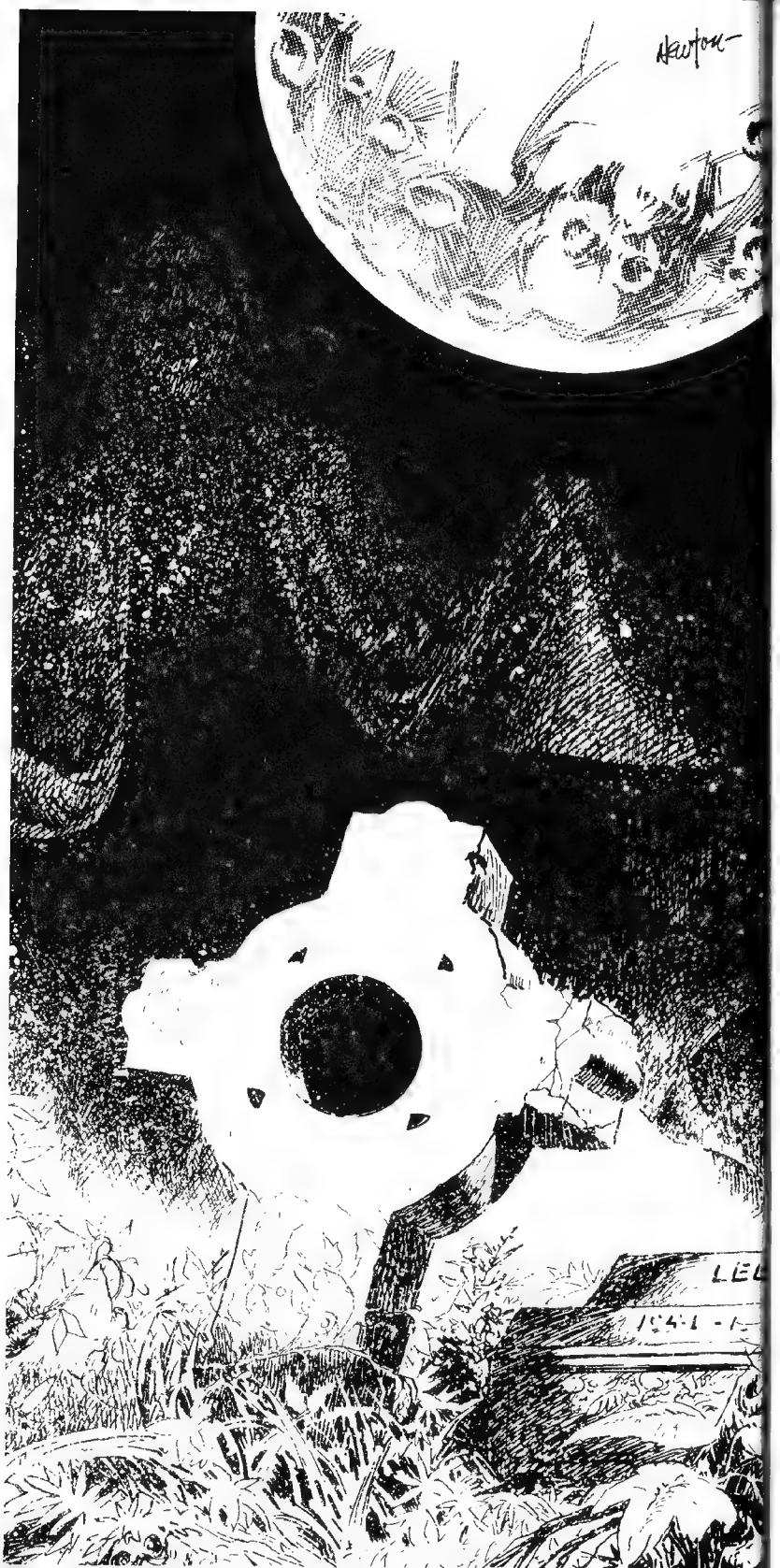

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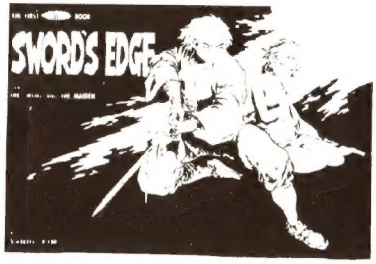

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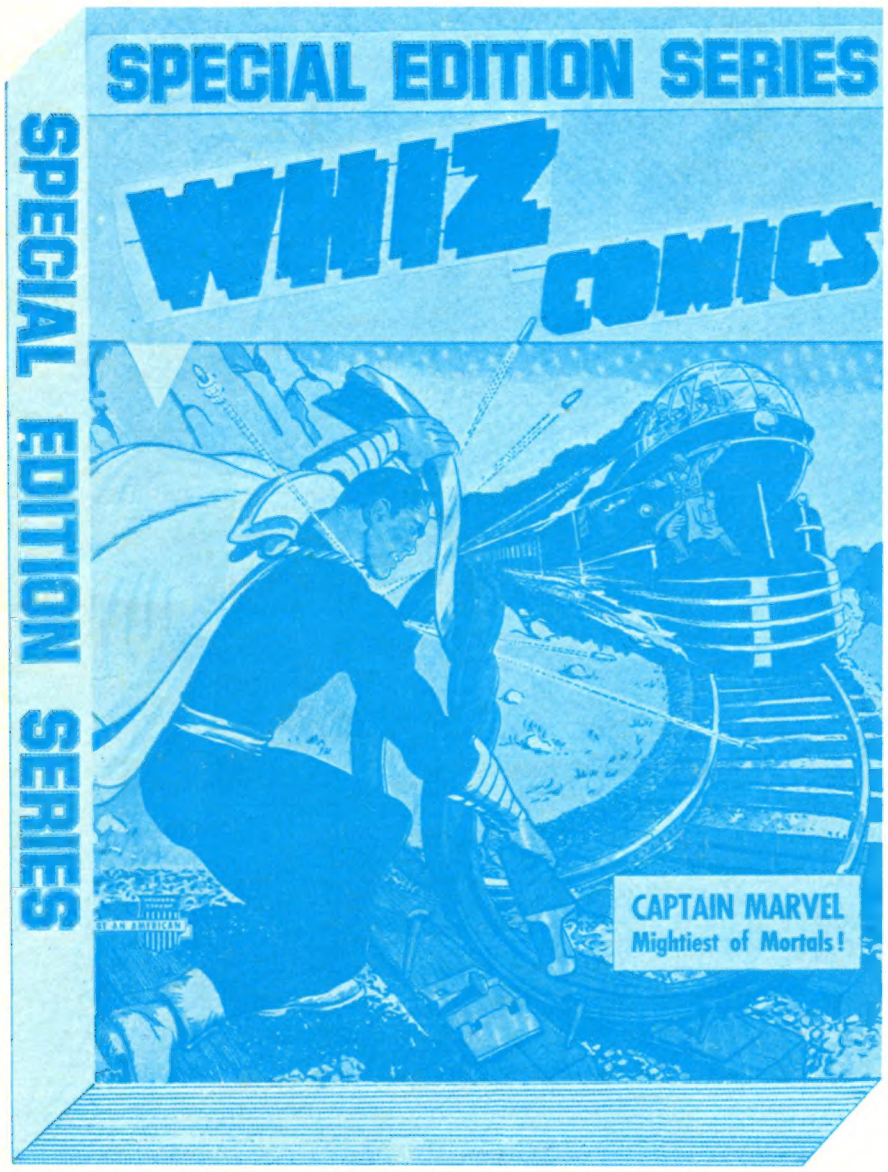

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